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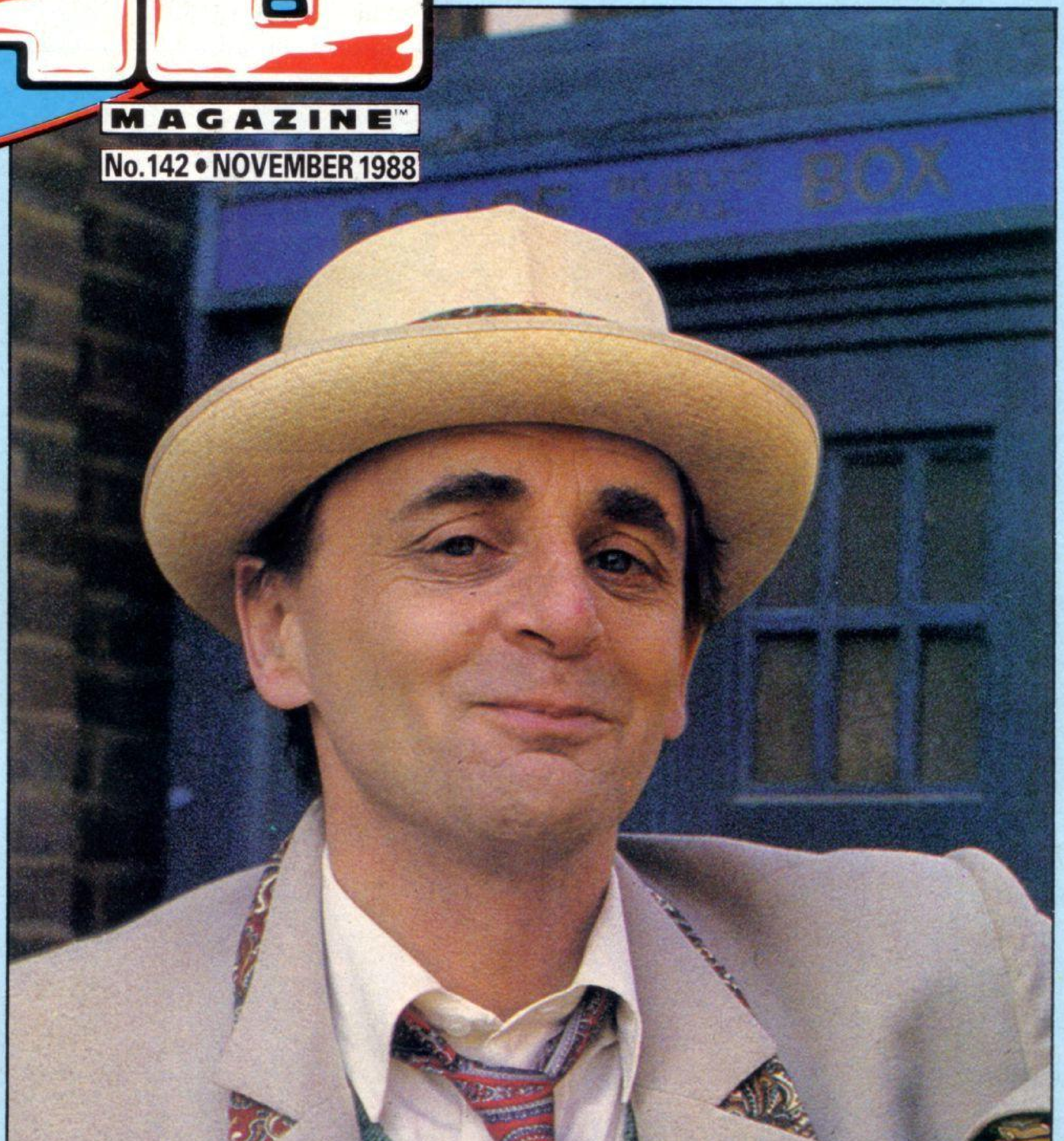
Doctor WHO MAGAZINE™

No.142 • NOVEMBER 1988

BACK ON TV



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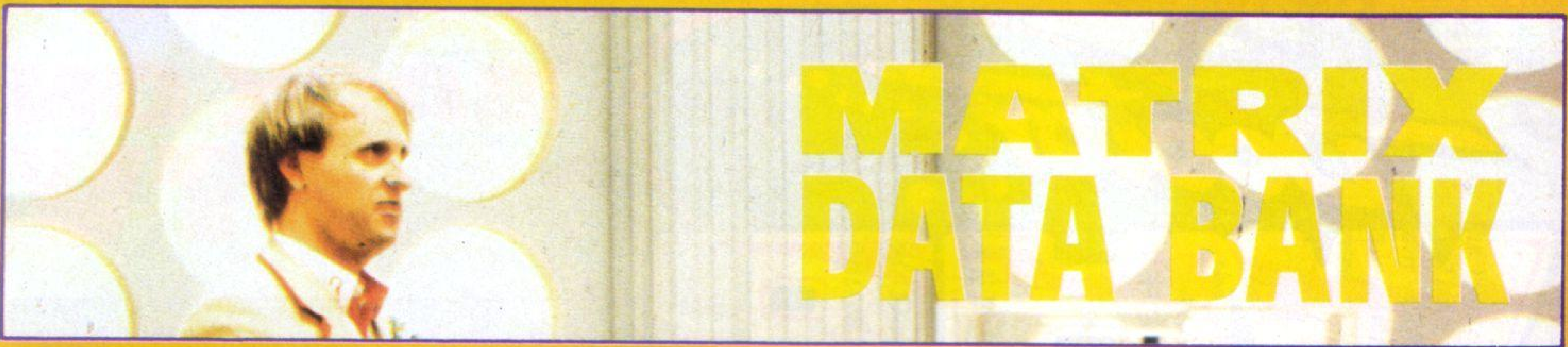

MATRIX DATA BANK

First off, the answer to the memory poser in Issue 140, which was a scene from *The Leisure Hive*. Romana, not Sarah Jane, was the Companion.

A column of quickies this month and so we'll launch straight in with the first from Richard Hill of West Yorkshire. He wants to know why the cover of *The Cybermen* book shows an *Invasion* Cyberman rather than a *Moonbase* one. What appears on the covers of the books largely depends on the reference material that the artist is given to work from. In this case, Chris Achilleos was given a Cyberman photo from *Invasion*. The mistake has been corrected on the reprint with Andrew Skilleter's painting of two *Moonbase* Cybermen.

Next, Ian Snell from Doncaster writes to ask what the mention of the Doctor's original time period was in the pilot episode, as referred to in the *Doctor Who* Script book of *The Tribe of Gum*. This was the 49th century as Susan tells Ian and Barbara. This was changed to "born in another time, another world" for the transmitted episode.

Owen Evans from Worcester Park in Surrey asks about the *Terror of the Zygons* story. He wants to know how Broton could take on the form of the Duke of Forgill when the Doctor had freed him from the Zygon space craft. The answer is something that seems to have been omitted from the novel, that the Zygons could change their appearance once they had taken a body print, but that they needed to refresh it from time to time, which is why they imprisoned the humans. It wasn't the actual imprisonment that allowed them to take on the human form.

Another question on the same story comes from Michael Fernley from Lancashire, who has seen a copy of the Australian video of the adventure. He has noticed that in the book, the TARDIS is invisible at the start but on the video there is no such scene. In actual fact, the video, although not an absolutely complete copy, is intact as far as the beginning scenes go – that part of the story was added for the novel.

Moving on to *Time and the Rani* now, and a rather bizarre question from Simon Gosnet from Dorset who wants to know if the actor who played Einstein was Patrick Troughton. No it wasn't, unless he did it with no credit whatsoever in any of the BBC documentation for the story. Recording dates for this story would also make this impossible.

Finally, Darren Bush from Deal in Kent writes to ask about a photograph that appeared in the May issue showing the Brigadier and a UNIT soldier standing, looking at a box. The photo is from *Spearhead from Space* and yet the Brigadier is wearing sunglasses. Why was this? Simply, a great many photographs are taken during rehearsals for the show and this is one of them. Perhaps it was a very sunny day . . .?

David J. Howe
DWAS Reference Department

"What's going on, Doctor?"
"Adventure, excitement, that kind of thing . . ."

Ace and the Doctor

We've managed a special bonus for this November dated issue – four more colour pages, which has really brightened up our exclusive interview with the Seventh Doctor, **Sylvester McCoy.** I'm also pleased to be able to run a special commemorative cover offer on Page 15, brought to you in association with Cover Craft. (Talking of offers, we've been overwhelmed by the response to our subscription/poster offer which began in **Issue 140.**)

We did have a couple of slip ups. Lack of space means the Episode Guide has been held over for this issue, and the postal strike last month meant we weren't able to bring you any preview shots of the second story of the season, *The Happiness Patrol.* I hope the Zygon satisfies you a little, especially now both *Terror of the Zygons* and *Talons of Weng-Chiang* are soon to be on sale from BBC Video in Britain as well as Australia.

It's a busy time for *Doctor Who,* with the programme finally coming on air in Britain, and plenty of activity abroad. Here at **DWM,** Louise Cassell is putting the final touches to a positively brilliant 25th Anniversary Special, on sale next month. It's crammed with material on all seven Doctors, special effects – well, you'll just have to wait and see what else is in it, won't you? Meanwhile, the action starts here!

Doctor WHO MAGAZINE

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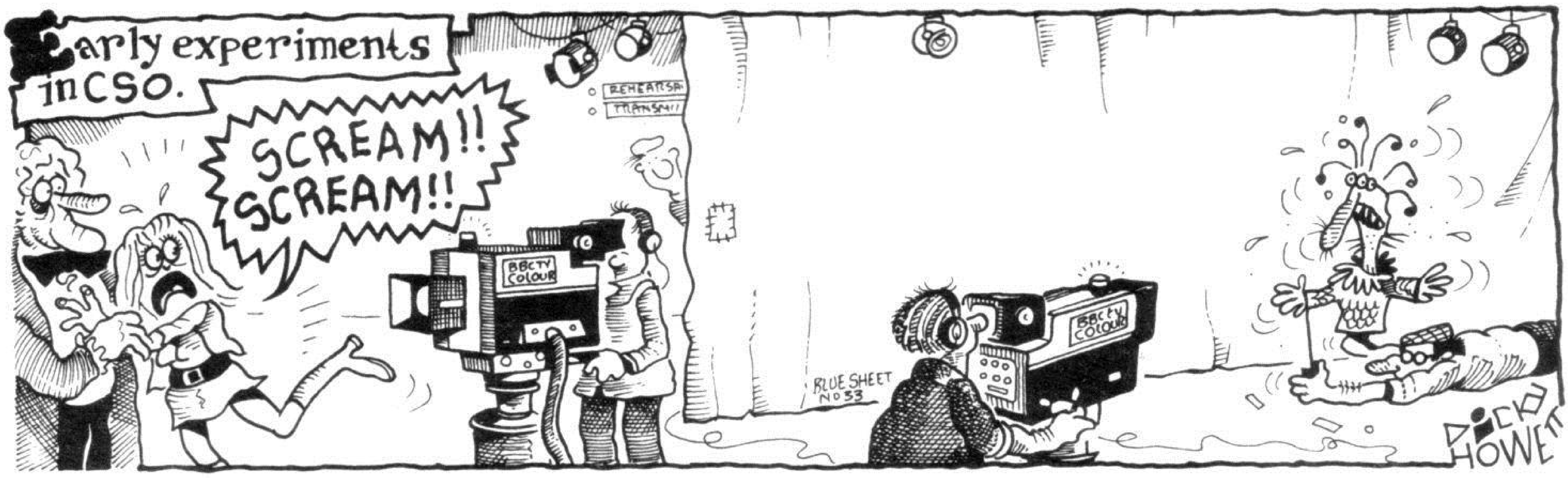
On the Cover: All nine Doctors, including Peter Cushing and the mystery man cast for the new Coast to Coast production.

DOCTOR WHO? by Tim Quinn & Dicky Howett



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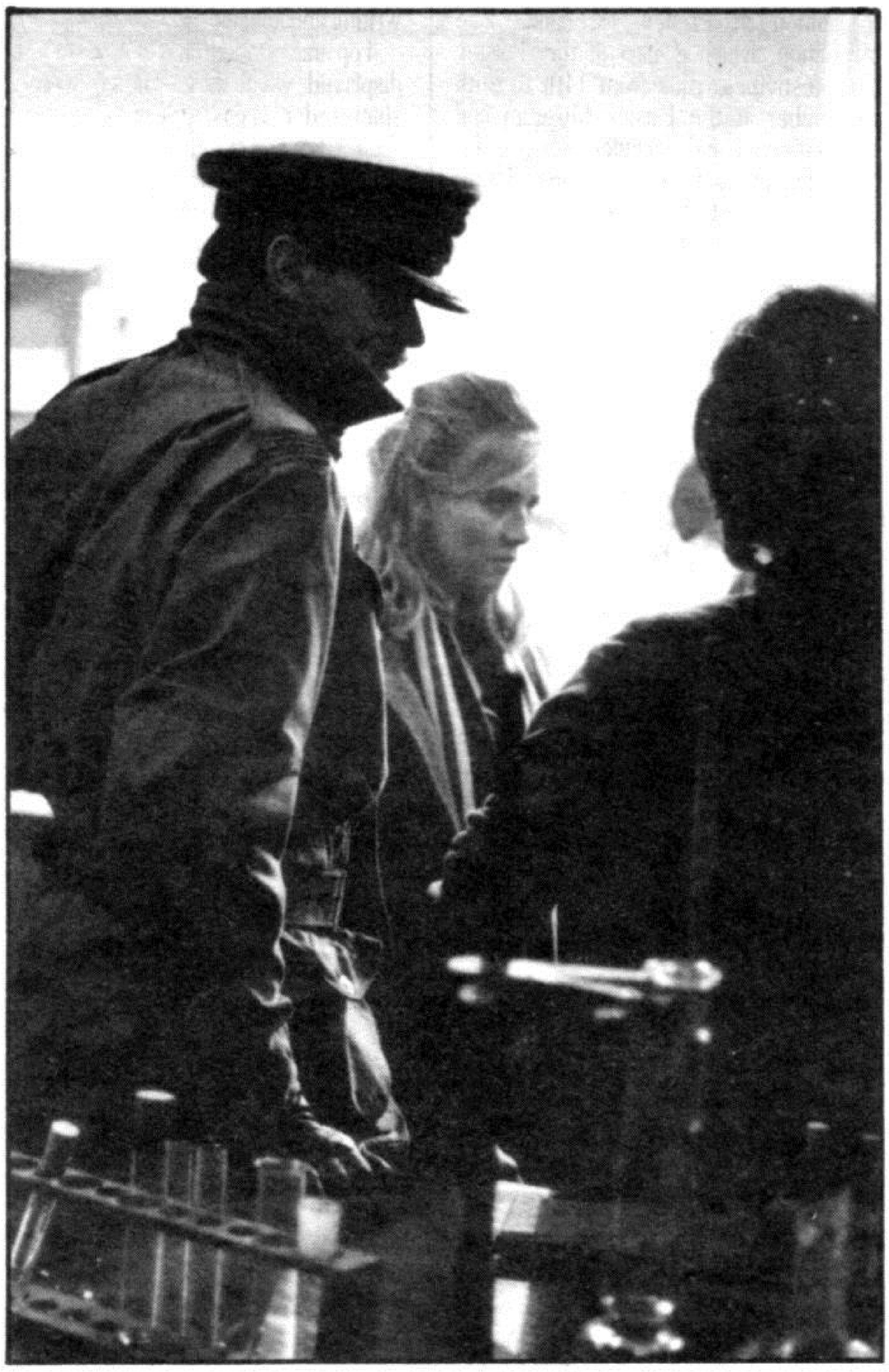
Gallifrey Guardian



STEVE COOK

SEASON 25 ON AIR IN BRITAIN

Season 25 of *Doctor Who* began transmission in Britain on 5th October, ending months of speculation about the launch date. The programme was given a Wednesday evening slot, starting at 7.35, which again ran it against Independent Television's soap opera *Coronation Street*.

At time of going to press, there were no plans to interrupt the fourteen-week run, which spans the Christmas and New Year period, but the order of transmission for the four stories comprising this Silver Jubilee season has been changed.

Remembrance of the Daleks remains the first story, but will now be followed by *The Happiness Patrol*. This means that the first episode of *Silver Nemesis*, featuring the Cybermen, will be transmitted on the 25th anniversary date, November 23rd. *The Greatest Show in the Galaxy* now becomes the final story of the season.

As reported in DWM 140, out-going Producer John Nathan-Turner regards the run against *Coronation Street* as a "tough slot". He feels, however, that the scheduling shows a high degree of confidence in the pulling power of *Doctor Who* from the BBC "sixth floor" management.

Sylvester McCoy, who again plays the Doctor, also has reservations about the slot (see interview, Page 16). However, there is tremendous enthusiasm for the new season, especially with the strong lead story, *Remembrance of the Daleks,* featuring the programme's most popular monsters.

Various stories had been circulating as to the actual format of the Season, with the BBC Olympic coverage cited as one reason for the delays to the transmission announcements. The BBC Autumn press launch, announcing an overall £62 million package of films, comedy and drama, featured clips of *Remembrance of the Daleks, Silver Nemesis* and *The Greatest Show in the Galaxy*. A separate press showing of the first episodes of *Remembrance* and *The Happiness Patrol* also took place in September.

The entire season has been recorded and will be broadcast in stereo sound.

NEW JERSEY SILVER JUBILEE CELEBRATIONS PLANNED

The New Jersey Network tv station in the United States are planning a series of special events in November to celebrate the Twenty-Fifth Anniversary of *Doctor Who*. Eric Luskin's new tv special, *The Making of* Doctor Who, taped in England in June, is set for a world premiere at a special party at the Newark Airport Marriott Hotel on November 19th, with invited guests Sylvester McCoy and Sophie Aldred in attendance. Both guests have given verbal commitments to appear, subject to possible work commitments that may arise.

That evening, Sylvester and Sophie will host a live, on-air fundraiser from NJN's Newark studios, the network's first live fundraiser in over a year and a half. *The Making of* Doctor Who will be shown again on NJN that evening, along with other *Doctor Who*-orientated broadcasts lasting from early evening into the night.

The celebration party at the Marriott will run all day long, including panels and autograph sessions. Tickets for the party at $15 a time will first be offered to current NJN members, with seating limited to 500 attendees, then to the general public. NJN and three local fan clubs, the Prydonians, the Unearthly Children and the Jersey Jagaroth are also working together on a raffle to raise money for the public tv station. Prizes will hopefully include a trip to London for two. (TPR)

NEW *WHO* VIDEOS ANNOUNCED

Two Tom Baker stories, *Terror of the Zygons* and *The Talons of Weng-Chiang* are to be released by BBC Video, going on sale in late November. Both stories will have PG (Parental Guidance) rating, in line with the *Blake's 7* and *Quatermass* material already on sale. Both tapes have been on sale in Australia for the last eighteen months.

BOXING CLEVER!

The latest issue of *Black Box,* a new tape magazine, has a distinct *Doctor Who* flavour to it, including interviews with latest Companion Sophie Aldred, plus contributions from Tom and Colin Baker and Louise Jameson. The tape also includes comments from Geoffrey Bayldon, one of the actors originally approached to play the part of the Doctor, but who declined the role.

Regular features include material such as *The Attack of the Killer Wardrobe* and *Doctor Bedlam's Terror Tales,* the latter introduced by Tom Baker. A copy of Black Box: Tape Two costs £4, available by sending a cheque or postal order to Mark Phelps, Black Box Club, 17 Brynteg Avenue, Pontllanfraith, Blackwood, Gwent MP2 2BY, Hotline number 0495 227591.

SUPER CHANNEL RESTS *WHO*

Doctor Who goes off-air in October, but will probably return in November, according to a spokesperson for the satellite/cable channel. According to *Broadcast,* Rupert Murdoch is reported to have held talks with Super Channel's majority shareholder Virgin over buying out the channel. Virgin were still trying to patch together a deal with British and US partners in order to save it from liquidation at the beginning of September. Latest viewing figures indicate Super Channel currently has an average Europe wide audience of 9.5 million for its programmes.

MERCHANDISE UPDATE

The *Doctor Who* Commemorative Cover is now available from Cover Craft as a special offer through this Magazine – see page 15 for order form. The Dapol Daleks are now on sale and come in various colours, priced at £3.99 each.

The provisional book schedule for both hardback and paperback *Doctor Who* books from W.H. Allen has been announced for 1989, as follows: *Delta and the Bannermen* by Malcolm Kholl (Jan); *The War Machines* by Ian Stuart Black (Feb); *Dragonfire* by Ian Briggs (Mar); *Attack of the Cybermen* by Eric Saward (Apr); *The Nightmare Fair* by Graham Williams (May), the first novel from the cancelled Season 23; *The Chase* by John Peel (June). All four adaptations for Season 25 are scheduled for late 1989, along with Phillip Martin's long awaited *Mindwarp.*

This month's Target book release is *The Edge of Destruction* by Nigel Robinson, which was reviewed in **DWM** Issue 137. The paperback goes on sale on 20th October, price £1.99.

The Official Doctor Who and the Daleks book by John Peel and Terry Nation, is still on schedule, to be published first in the United States by St. Martins Press. As reported in **DWM** Issue 138, in addition to the original story outline for

The Daleks, entitled *The Survivors,* the book also makes use of Terry Nation's collection of news clippings on the metallic monsters, which he collected up to *The Daleks' Master Plan.*

Details from Terry Nation's Dalek pilot script for his proposed American Dalek series, written in 1967 are also another feature of what should prove to be a mine of information on the characters. W.H. Allen are printing the British version of the book with a new cover.

Another new book on British television for the American market goes on sale in December. Entitled *Turning on the British Charm,* it's described as a comprehensive collection of diverse tv programmes imported to the States from Britain. The book, published by Eclectic Press, includes interviews with Patrick Troughton, Peter Davison, Terry Nation and Paul Darrow and includes *Doctor Who* in its analysis, along with *Blake's 7, The Prisoner, Monty Python's Flying Circus* and *All Creatures Great and Small.*

As an added interest, quotes from a wide range of Americans both famous (such as George Takei and Vincent Price) and not so famous speak out on which British television programme they like and why. The book is by Juanita Elefante-Gordon, a regular contributor to both *Starlog* and *Fangoria* magazines, and retails at $14.95.

DWM will be running a full Merchandise Review next issue.

VIDEO DOCTOR!

Apart from the obvious anniversary, 1988 also marks five years of film-making by the Video Theatre Co-op, an amateur group based in Portsmouth. A wide variety of themes are covered in the three to four films produced each year by the over sixty-strong cooperative, but VTC's roots lie firmly with *Doctor Who,* as their first production was related to the show, a story entitled *The Sigmas Factor.*

VTC are currently filming two *Doctor Who* tales, *The Metamorphosis Effect* and *The Time Thief.* Such enthusiasm has been expressed by the group that a whole series is being planned, including a Cyberman story. Rob Thrush plays a Patrick Troughton inspired version of the Doctor, while Jim Harper has already appeared as his successor, a totally new character, disorganised, impatient, with a barbed line in humour.

The group have been making videos for some time, including one that has been seen on BBC's *Showreel* and *Videoactive* programmes.

Meanwhile, the South Essex Local Group have also been busy, making some test film for another amateur project for August next year. The group took their *Destiny*-style Dalek down to Whitstable in Kent for the tests. Further information about this and South Essex Local Group from Roger Dilley, 80, High Street, Burnham-on-Crouch CM0 8AA.

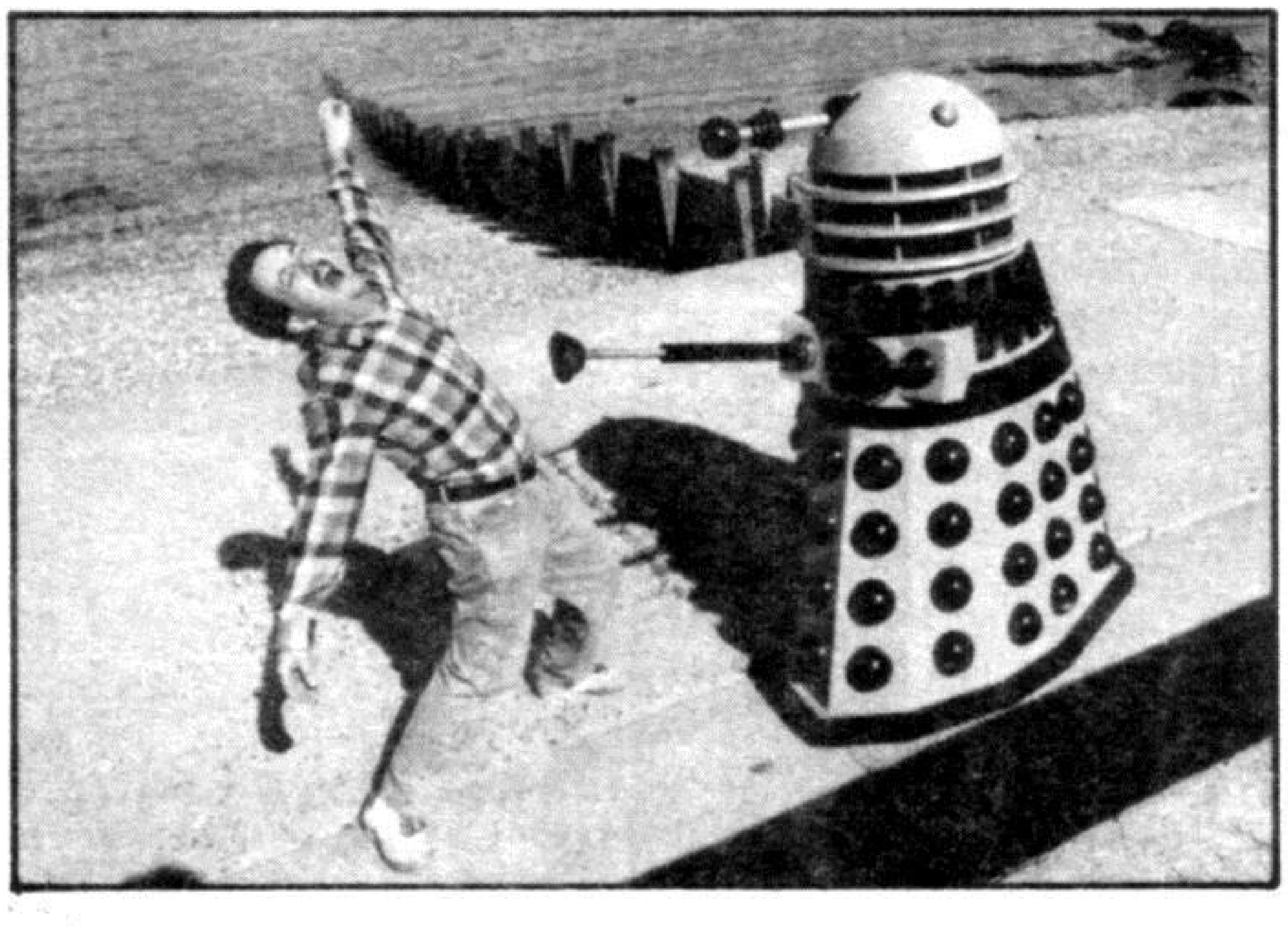


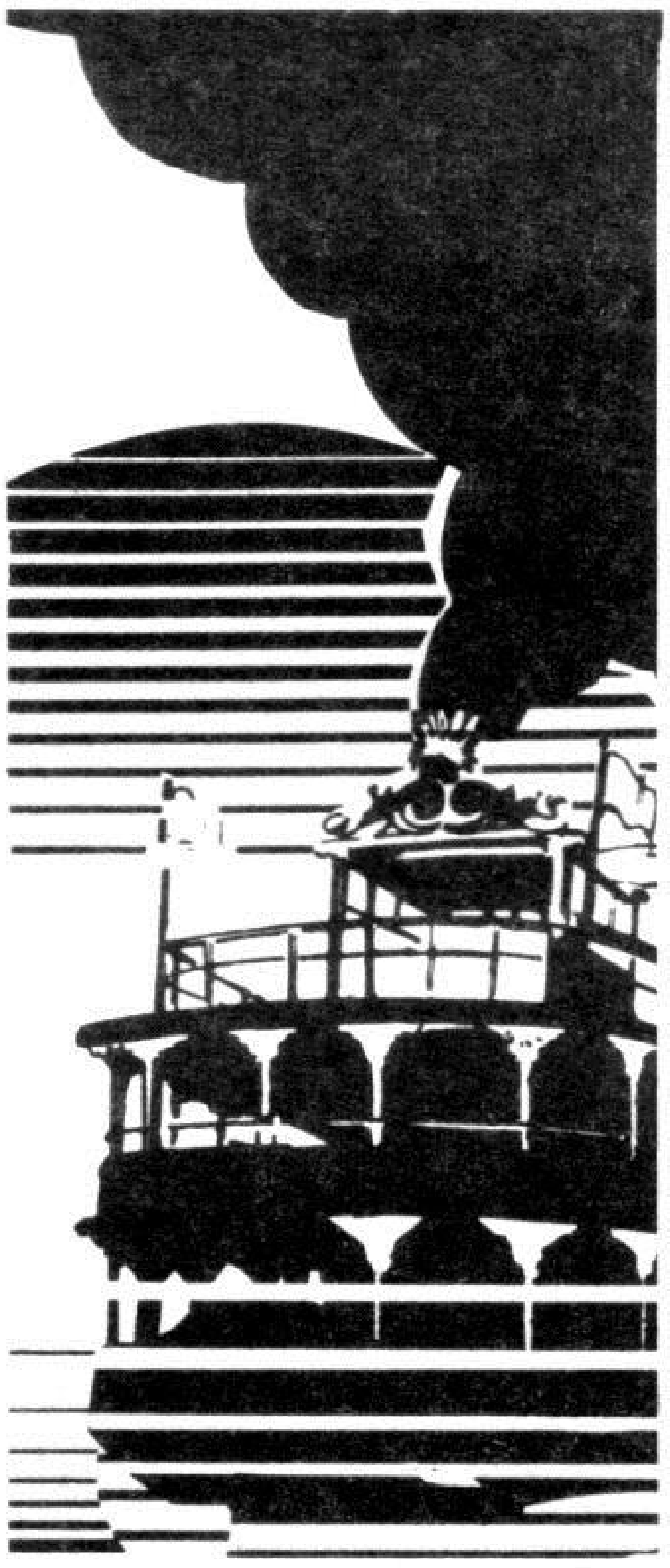
Photo: Phillip Austin

DALEKS IN PAISLEY!

Three *Doctor Who* Appreciation Society Local Groups have combined their efforts in organising a special 25th Anniversary Exhibition in Paisley, Scotland. The exhibition, which is part of the 'Paisley 500' festivities, runs from 14th to 26th November at the Paisley Museum and Art Gallery, and includes several interesting props from the series. These include the Master's 'Victoria' statue from *The Ultimate Foe* and the Colin Baker statue from *Revelation of the Daleks.* A full size, replica Police Box and Dalek, as well as merchandise and models will also be on display. Admission is free, and has been organised by the Glasgow, Falkirk and Edinburgh D.W.A.S. Local Groups. **Full details, Rel-Time, Page 32.**

ELSEWHERE . . .

Matthew Waterhouse's production of *The Adventures of Huckleberry Finn* proved a tight, effective adaptation of the Mark Twain novel. It ran for two weeks at the Golden Cross Theatre in London and clearly demonstrated the talents of the young actor, now well away from the straight-jacket characterisation of Adric in *Doctor Who.* We'll try to keep you posted on future performances. The play is directed by Murray Kelvin and designed by Paul Tams. Worth seeing.



Sylvester McCoy appears with Mary Tamm in *Three Kinds of Heat,* recently released on video. The whole thing is absolute hokum from start to finish, but there are some good explosions.

Sylvester has also been appearing in a production at the Lyric Hammersmith in London, which ran from the 11th to 14th October. Entitled *Zoo of Tranquility,* he plays a lecturer on automation, based on the mechanical creations of Paul Spooner.

Don Henderson presents a series of programmes designed to help people of all ages and abilities come to grips with the English language in *Spelling it Out* on BBC television in October. The series is a co-production with the Open College, which is running separate courses in writing and spelling.

Top independent band Altered States displayed what they claimed were the shattered remains of Ford Timelord at their Hammersmith Palais concert in August. The display came after several music papers received ransom notes claimed to have 'carnapped' the star of the *Doctorin' the TARDIS* record, which topped the British charts earlier in the year.

A spokesman for Altered States later revealed that the ransom notes were a ploy to expose the Justified Ancients of Mu-Mu, who were behind the Timelords' record, and to defend *Doctor Who.* "We felt that this abuse of one of Britain's greatest celluloid heroes was grotesquely unfair, and was typical of the attitude of exploitative artists and record companies who are wreaking damage on Britain's once great music industry." Tune in . . . Turn on . . . Wipe out . . .

NATION SPEAK OUTS

"What *Doctor Who* needs now is love and affection," Terry Nation said at the Scorpio VI Convention in Illinois recently. He felt *Doctor Who* was currently "a disgrace", but the problems it faced would be solved if the programme was taken "back to basics"; good stories, with a "real fellow" playing the Doctor and "forget the silly costumes".

Terry Nation, creator of the Daleks, believes the Doctor should be a man of authority; William Hartnell remains his favourite, although he loved Jon Pertwee in the role, and felt that Tom Baker also displayed the necessary characteristics of strength and authority. He did not comment on Sylvester McCoy, as much of the Doctor's US audience has yet to see him. Some local networks have more recent episodes, others are still repeating Tom Baker stories.

Nation remains a man who never says no to an idea, but wants to see money in the bank. He was sceptical about the new *Doctor Who* movie, doubting that it would ever be made, and also said he would be 'tempted' to return to the series even now, but would not want to take it on from his present home in Los Angeles. The upheaval of returning to England would be enormous.

Nation was instrumental in the setting up of the Scorpio Conventions, having met the future co-chairpersons Cherry Steffey and Nancy Kolar at a *Doctor Who* convention in the United States before *Blake's 7* was even aired there. Scorpios I and II took place before the Public Broadcasting Stations could be convinced to spend money getting the show.

Fans watched 'camera copies' of the episodes at the conventions and lobbied their local tv stations to take it. Sheelagh Wells, former BBC make-up artist who has worked on both *Doctor Who* and *Blake's 7,* was also a guest at this year's Scorpio convention. 550 fans of British tv from all over the US converged on the Hyatt Regency Hotel outside Chicago for three days of well organised fun. A big ▶

attraction was the art show including works by Jean Clissold, Vincent Jó-Nés and pictures of Tom Baker as the Doctor by Cynthia J. Guido.

A new venture at this year's con was the carnival, including a *Blake's 7* puppet show. The schedule also featured a 'liar's panel', an idea of Nation's. (CW).

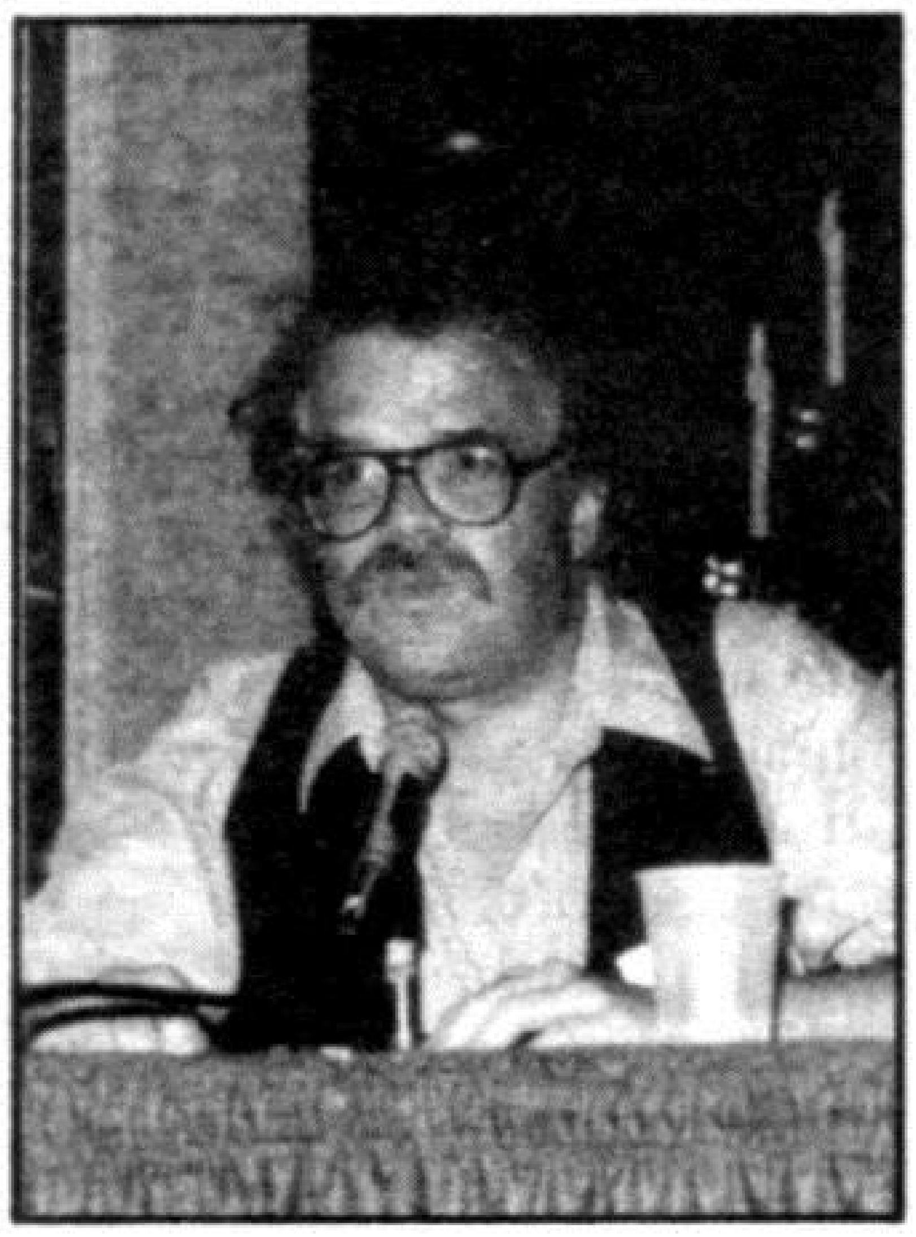


PHOTO: CRIS NOLL

DOCTOR WHO ON STAGE: OSTRANDER STILL HOPEFUL

American freelance writer John Ostrander is still hopeful that his *Doctor Who* play, *The Inheritors of Time,* will make it to the stage. Two years ago all the preliminary preparations for a production had been completed; the director, designers, all but one of the actors and the theatre had been found, when one of the backers pulled out, making it impossible to continue at that time.

John is not giving away all the plot details, but the play opens with a plague on Gallifrey. The Tribunals want to pick and train a new race of Time Lords before it is too late. Earth is chosen, but the planet and the human inhabitants have disappeared. The Tribunals decide to send the Doctor back to three points in Earth's history to find out what happened.

The Doctor can temporarily be regenerated because of the 'unnatural' regeneration that occurred between Patrick Troughton and Jon Pertwee's incarnations, leaving a half life held by the Time Lords "against a future need". The disgruntled Doctor has to reclaim the TARDIS from a 'Museum of the Bizarre'.

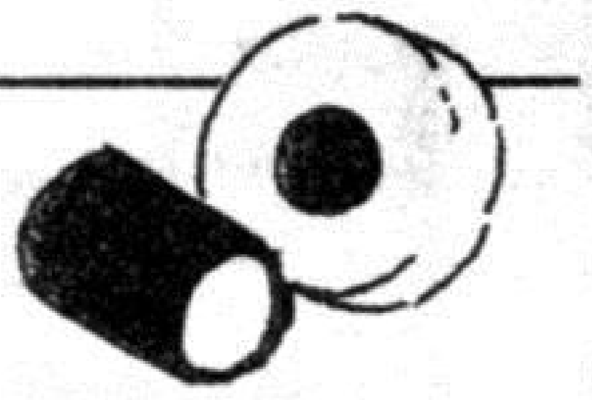
John is looking at a budget of $500,000 for a Chicago production. He wants the TARDIS to disappear and re-appear seven times, each time by different means, and many other special effects. The action moves from Gallifrey to Civil War America, with stops along the way.

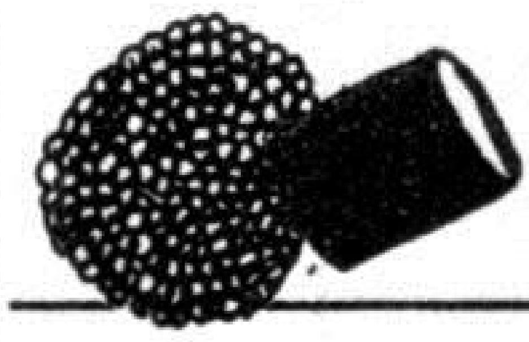
John, whose recent work includes *Grim Jack* for First Comics and is a contributor to DC Comics' *Wasteland,* intends his play to appeal to fans and theatre-goers alike on both sides of the Atlantic. There are 'in-jokes' for some, but it is accessible to everybody. He is looking for serious sponsors or a production team to produce what he feels is a good play in its own right. (CW).

Reporters: John Freeman, Paul Travers and Michael Bonner. Chicago reports by Clare Walters.

Preview

The Happiness Patrol





With the notable exception of Stephen Wyatt, Season 25 continues the policy established last year by Script Editor Andrew Cartmel of encouraging the talents of writers new to *Doctor Who.*

The second new writer this year is Graeme Curry, whose story, *The Happiness Patrol,* is now the second of the season (although in fact it was recorded last, which gives it the distinction of being the final story of John Nathan-Turner's eight year reign as producer.)

In his interview in **DWM Issue 140,** John Nathan-Turner described *The Happiness Patrol* as "bizarre", and he was certainly right! Graeme Curry's story is an off-beat affair, mixing black humour with the flavour of a Brothers Grimm fairytale. In particular, it recalls the imagery and themes found in *Hansel and Gretel,* with the role of the Wicked Witch being taken by the character Helen A, played by well-known character actress Sheila Hancock whose many stage, screen and TV credits include: *The Rag Trade, Now Take My Wife,* and *The Anniversary.*

Helen A is the dictatorial ruler of the planet Terra Alpha, one of Earth's seemingly limitless number of colony worlds. Her closest 'friend' is Fifi, a large rat-like creature with distinctly carnivorous tastes. To assist her in her sinister policies, which include a rather drastic solution to the problem of 'population control', she employs the services of The Kandy Man.

Despite its many macabre secrets, to the outside world Terra Alpha manages to present the appearance of an idyllic, happy world – unsurprisingly, as on Terra happiness is enforced by law. In fact people who lack a sense of humour or who have little to smile about tend to vanish completely from the face of this seemingly Utopian world. . .

Disturbing rumours bring the Doctor and Ace to Alpha to discover for themselves the true nature of this apparent paradise. They soon encounter the feared Happiness Patrols – the grim enforcers of Helen A's will – and realise that the rumours were not without foundation.

As always, the Doctor is soon involved in the struggle for freedom, siding with the small numbers of those willing to oppose the oppressive regime. To help him, the Doctor also has the assistance of two other visitors to Terra Alpha, Earl Sigma – a blues trumpet player – and Trevor Sigma – an officious administrator who is more often a hindrance than a help! (Sigma incidentally, is the name given by Alpha's inhabitants to all off-worlders).

Ace meanwhile, is having problems of her own at 'The Forum', a theatre where the performers must audition – for their lives!

The Director for this production is the popular Chris Clough, the winner of last year's *Best Director* section in the **DWM** poll for his work on Ian Brigg's *Dragonfire.* Like *Dragonfire, The Happiness Patrol* is an all-studio recorded story, and included in Clough's production team are many familiar names from John Nathan-Turner's time as producer, including Dominic Glynn (providing the incidental music) and Gary Downie (as production manager).

Clough has also assembled an impressive guest cast list for this three-parter. In addition to Sheila Hancock as Helen A, the cast includes: Ronald Fraser (Joseph C), who was recently seen in the BBC sit-com *Life Without George* and who is well-known for his many other tv and film roles; John Normington (Trevor Sigma), who many will remember as Morgus, the highly corrupt ex-partner of Sharaz Jek, from the classic Davison-era story *The Caves of Androzani*; Lesley Dunlop (Susan Q), returning to the series after her appearance as Norna in another of the Fifth Doctor's most popular adventures, *Frontios*; Georgina Hale (Daisy K); and Rachel Bell (as Pricilla P).

It would perhaps not be going too far to say that *The Happiness Patrol* is the sort of story that readers will either love or loathe. It is very much a product of the new style of story-telling that Andrew Cartmel has brought to *Doctor Who* in the late-Eighties – highly innovative, highly imaginative, but also highly whimsical. Graeme Curry's script is unmistakably tailored to Cartmel's vision of the Seventh Doctor's era, and it is impossible to imagine a story like this ever having been commissioned by any previous Script Editor.

Whether this is a good or a bad thing depends of course on your personal taste, and in the view that you hold on the direction that the series has taken of late. However, anybody who enjoys films like *The Wizard of Oz* or, perhaps more appropriately, Angela Carter's *Company of Wolves,* will find plenty to entertain them, as the overall effect of *The Happiness Patrol* is like something out of a child's nightmare, where the commonplace and the ordinary take on a frighteningly surreal new look.

A number of questions await the Doctor on Terra Alpha. Why have so many of the planet's populace disappeared? Who or what are the mysterious creatures that live in the pipes that run underneath the city? And why are those pipes now empty when once they carried their contents all over the planet? Whatever else might be said about this daringly original story, it could never be described as dull!

Mark Stammers
(With thanks to Stephen James Walker)

ARCHIVES

The Keys of Marinus

PART ONE

THE SEA OF DEATH

The TARDIS lands silently on the sands of an island dominated by a huge, dark pyramid. Inside, the Doctor runs his checks, whilst Ian thinks he saw something move on the beach. Indeed, four miniature submarines have just emerged from the sea onto the shore. The Doctor, Ian, Barbara and Susan venture outside and walk off along the beach, not noticing a dark figure appear near the TARDIS.

The Doctor discovers that the 'sand' on the island is actually glass, and Susan, eager to paddle, finds a rock pool. Only Barbara accidentally knocking her shoe into this saves her, as the footwear dissolves in a lethal acid.

Wearing Ian's boots, Susan returns to the ship for some other shoes, and the creature examining the craft's lock slips away before she sees it. When she emerges, she follows some webbed footprints, unknowingly stalked by the dark figure. It wears a rubber suit, flippers and a strange angular mask with aerial probes and horns. It carries a knife.

The others find the submersibles on the beach, one man crafts made of glass which the Doctor knows is the only way to cross the acid sea. Three are empty, but the fourth contains the empty rubber suit and angular mask worn by the pilot, dissolved completely by the acid entering a small tear in the suit. The trio also spot the pyramid, and begin to worry about Susan's absence.

On returning to the TARDIS they fail to find anything more than Ian's boots left outside, and gradually realise the glass beach and acid sea are to keep people away.

Susan has reached the pyramid, and as she walks around the walls is almost easy prey for the black figure. Suddenly, the wall opens and the ambusher falls inside, with Susan passing by oblivious. Soon, she too tumbles through a gap in the wall, screaming. Her calls are heard by Ian and Barbara, who have separated from the Doctor to search around the pyramid independently. The Doctor, alone, is the next to fall into the building.

Susan finds herself in the dark corridors of the pyramid where she is almost attacked again by the black creature. The thing in turn is knifed by a figure in white cowled robes.

Ian and Barbara also fall into the structure separately, with Barbara being locked in a room with the Doctor and Susan. Ian encounters the white figure, and saves him from another of the creatures which falls down a shaft to its death. The robed old man fears that his

▶

enemies, the Voord, have returned, and agrees to release Ian's friends to explain everything.

The travellers are shown a huge glass machine in the control room by the old man, Arbitan. He explains that he is the Keeper of this machine, the Conscience of the world of Marinus. For centuries it kept the inhabitants in an atmosphere of benevolence, eliminating all fear and evil. Then a man called Yartek, leader of the Voord, managed to resist its influence and the Machine was deactivated so others were not vulnerable.

The Machine is now infallible, but the five microcircuit keys that activate it were hidden all over the planet from the Voord. Arbitan himself holds one key, and he asks the Doctor and his friends to help him locate the others. He has sent others, even his daughter, but they have not returned. The Doctor decides on the travellers' behalf that they will not help, and they depart for the ship.

On reaching the TARDIS, the group find that Arbitan has placed an impenetrable force barrier around their ship. The Keeper's voice booms out: they can help him, or stay where they are without food and water. Reluctantly, the travellers return to the pyramid where Arbitan gives them travel dials. Worn on the wrist, these are programmed to take them to the locations of the keys, and when Barbara accidentally activates hers, she vanishes.

Arbitan sends the others off, warning them to destroy the keys if they return to find the Voord in control. Ian, Susan and the Doctor activate their dials and vanish. Moments later, the remaining lurking Voord stabs the elderly Keeper to death.

Ian, Susan and the Doctor arrive outside a closed door to find Barbara's travel dial on the ground. It has blood on it.

THE VELVET WEB

The trio enter the door to a blaze of sound and light, which subsides to reveal Barbara, dressed very finely, being attended to by serving girls in a luxurious room. She panicked on leaving the island, and scratched herself taking her bracelet off. Susan is amazed at the prospect of having clothes of beautiful materials, and the Doctor gazes on exotic foods.

A young man called Altos informs them they are in the city of Morphoton, the most contented city anywhere since any dream can come true. The Doctor hopes for an advanced laboratory, but Ian is suspicious of this paradise, and that Altos never blinked. The travellers are soon left to fall asleep, and a blonde girl enters the room to place discs on their foreheads whilst a hypnotic breathing fills the air. Barbara moves in her slumber and her disc falls away.

Next morning, Ian, Susan and the Doctor enjoy a grand breakfast, complaining of mild headaches. Susan wakes Barbara to show off her new dress, but the history teacher reacts in horror when coming to: the room is a disgusting slum, the dress is rags, and the goblets are filthy mugs.

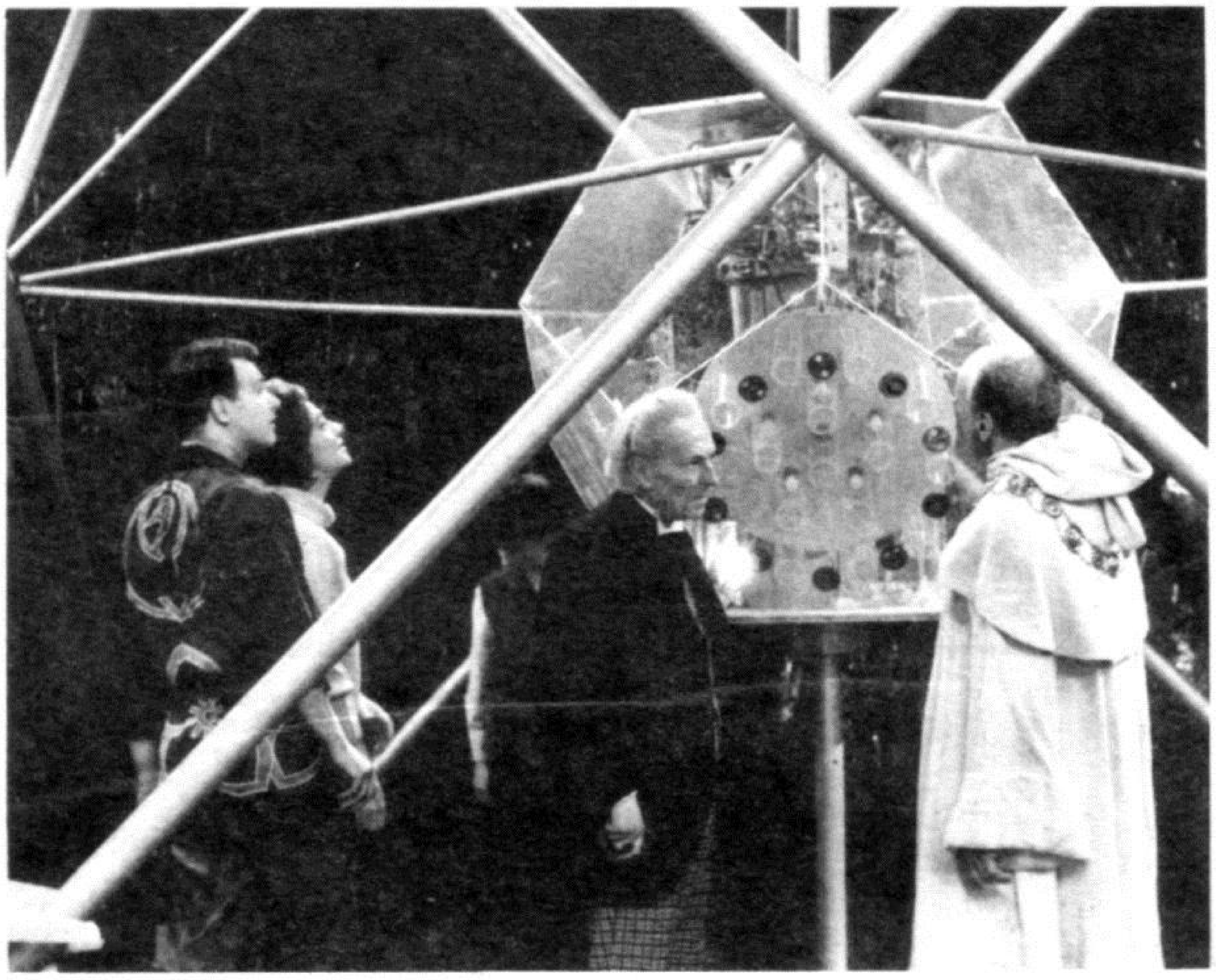
Even more worrying is that her friends still see the palace in all its finery, and believe she is ill, and will upset their generous hosts. Altos soon arrives and offers the help of the city physicians for Barbara, but the woman flees in terror from the room.

Barbara hides in the corridors of the city, and sees Altos report to the room where his masters are. Inside, Altos talks to four red brains, each with two eyes projecting on stalks, and housed in glass bell jars. The brains decide that the girl who placed the discs, Sabetha, must be punished for failure, and that Barbara, who has seen the truth, must be destroyed. The others will soon be subjugated totally by their final exposure to the mesmeron.

Altos tells the travellers that Barbara is being tended to, and then takes them to the laboratory that has been prepared. The Doctor marvels at the magnificent instruments he thinks he can use to repair the TARDIS, not realising they are old mugs and plates.

Barbara hides in a room into which the hypnotised Sabetha is soon flung to await

The Doctor (William Hartnell) examines the dead Voord's suit, watched by two of his companions, Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell). Ian is wearing his costume from the previous adventure with Marco Polo.



The Doctor discusses the Conscience of Marinus with its keeper, Arbitan (George Colouris).

punishment. Around the girl's neck is a microkey, and by trying to reactivate the girl's lost memory, she learns this is Arbitan's daughter.

The brains make their plans for the trio as they sleep again, and Altos places the discs. Ian will be a slave, Susan a serving girl and the Doctor used to solve manpower problems. Altos is then told to find Barbara, and locates his quarry in the small room.

It is Sabetha, momentarily shaking off her conditioning, who manages to knock him out with a stool as he advances on Barbara. With Sabetha returning to a trance, Barbara flees for help, and finds Ian. But her colleague is now under control and fails to recognise her, grasping her and taking her to the brains.

In the brain room, Barbara is horrified by the creatures which outgrew their bodies long ago, and now need slaves for labour. Barbara's memory can no longer be wiped, and so she must die. Ian tries to strangle the teacher, but she breaks free and smashes the brain domes with equipment from a bench. The brains die, and the citizens are freed from their influence.

The city is soon set ablaze by the freed slaves. Ian and Barbara meet their friends to discuss their next plan of action, and are joined by Sabetha and Altos, who is now revealed to be one of the men sent by Arbitan.

Eprin, a friend of Altos, has gone ahead to the fourth destination, the advanced civilisation of Millenius, and the Doctor announces he is going there immediately. He will meet the others there in seven days-time.

Susan activates her dial first, and finds herself by a stone wall surrounded by lush vegetation. Suddenly, a screeching sound fills the air and she clutches her ears.

THE SCREAMING JUNGLE

Barbara, Ian, Altos and Sabetha arrive to find Susan screaming at them to leave, and manage to calm the young girl. None of the others can hear the noise, which seems to have stopped. The wall is thick with creepers which even obscure an archway, so Ian sets off around its perimeter.

Barbara and Susan are left alone when suddenly, a creeper seems to wrap itself around Susan's leg and drags her away. Barbara saves her, but thinks the vine fell from above. The two girls start to clear the vegetation from the archway and uncover a short, dark tunnel with a statue at the end, like a Buddha idol.

Ian returns with Altos and Sabetha as Barbara examines the statue. She calls out that she has found the microkey on the idol's head, but as she climbs up to reach it, the arms of the statue seize her and the structure revolves into the wall, allowing her only to throw the vital find to her friends. When the idol pivots back into position, Barbara has gone.

Sabetha points out that Barbara could activate her travel dial to move to the next location, but Ian decides to stay and ensure her safety. Altos is entrusted with the care of Susan and Sabetha, and the trio prepare to depart. Sabetha waits a moment, and suddenly realises that the key Barbara found is shorter than the one she already has: it is a fake. Ian sends Sabetha off to follow Altos and Susan, promising that he will find the key and Barbara before joining them.

Left alone, Ian climbs upon the idol and activates its mechanism, soon finding himself in an overgrown courtyard on the far side of the wall. A screamed warning from Barbara then saves his life as he treads on a slab which causes the axe held by a statue to come crashing down, narrowly missing his head.

Barbara says the place is full of booby traps and Ian explains that they need to find the real key. There is a building, decaying and neglected, near the courtyard and from inside an old man in shabby robes similar to Arbitan's watches the two teachers.

Whilst Ian goes to find a bar to force open the door of the building, Barbara finds the door opens by itself, but when she ventures into the darkness a net falls, holding her down whilst vicious spikes descend from the ceiling. Ian hears Barbara's screams, but when he grabs an axe he has found, a portcullis crashes down, trapping him in an alcove.

Barbara flattens herself as the blades suddenly stop and move upwards, and the bearded old man approaches her, wondering if she is a Voord, come to take the key. As proof that she is from Arbitan, Barbara shows the man her travel dial, and the man takes it away to check it is correctly programmed. He leaves her trapped.

Ian manages to free himself, and then Barbara as they hear the man screaming. Breaking into his laboratory, they find the man being strangled by a vine. They rescue him, but the man warns them that the jungle is coming. He is dying now, and reveals that only those sent by Arbitan would recognise a fake key and brave his traps. As he dies, he mutters 'DE302' and warns of the whispering of death.

Ian and Barbara search the man's laboratory, which is full of pot plants and jars. Ian tries the code on the safe, but the dial has only letters. The two find the man's diary. He was a biologist who could alter the tempo of destruction with a growth accelerator, which has clearly caused the rapid growth of the jungle. Even now, the foliage is trying to force its way inside the laboratory through the boarded windows, cracking the walls.

Ian is hacking a tendril away from Barbara when he notices one of the jars: DE_30_2. Inside the jar's grain is buried the key. As the vegetation surges in, the teachers activate their travel dials.

Ian and Barbara find themselves in the freezing cold of a snowy wasteland. Ian knows without proper clothing, they will die of exposure.

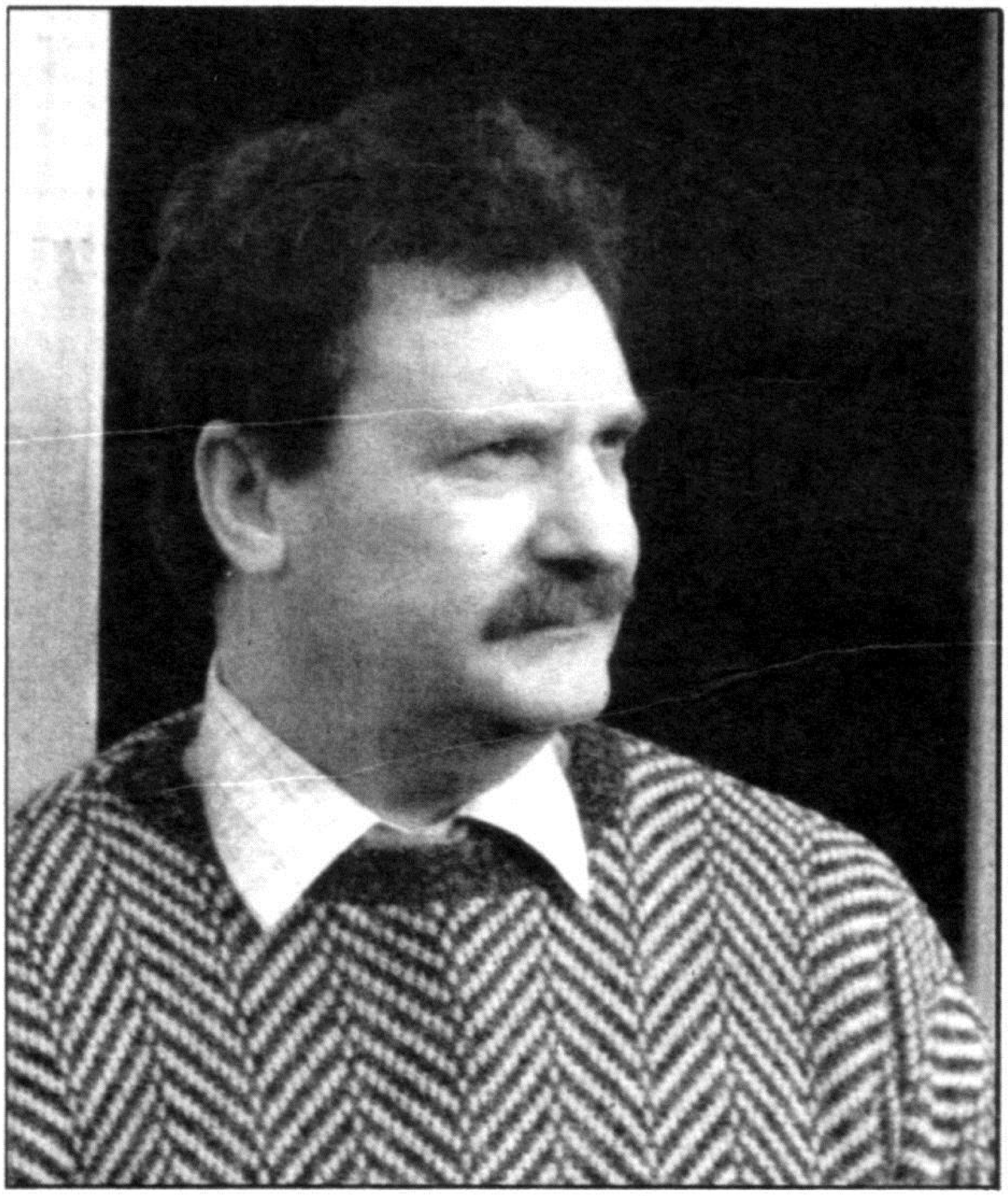
TO BE CONTINUED!

PHOTO: RAYMOND CUSICK

Ian and Barbara confront the Brain Creatures of Morphoton.

INTERVIEW

BOB BAKER



Last issue, we archived *The Mutants,* just one of the many stories written by 'Bristol Boys' Bob Baker and Dave Martin for *Doctor Who.* Peter Anghelides and Justin Richards recently interviewed Bob Baker about the making of that story and many others . . .

"Of the scripts that Dave Martin and I wrote for *Doctor Who, The Mutants* is the best they've ever done," says Bob Baker. "It was *the* show where everything seemed to blend perfectly." He shows us a photograph of one of the Mutt creatures, which he keeps in the study of his Bristol home. "The monsters were terrific, really superbly done. The ganglion creatures in our previous story *The Claws of Axos* had been good. But the Mutants were a high point."

How had the Season Nine script come about? "I think Terrance Dicks, the script editor, was pleased with *The Claws of Axos,* and he hinted that if we came up with the right story he'd like to use us again.

"When Terrance asked us to put up a story, he said that they were looking for something about pulling out of Empire. It's the sort of thing the British do so well. They're still doing it with films like *White Mischief.* It somehow lives in the British consciousness.

"It was part of the brief to involve the Time Lords and get away from Earth. The Doctor was a detective for the Time Lords, who would whizz him off to do jobs though he didn't know what was involved. The classic situation was that he'd got what it takes, but he doesn't know what it's for. So the little black box appeared, containing the cryptic signs."

Mutants is set on a distant planet, in itself something of a departure for early Pertwee stories, which had been set on Earth for the main part. Bob Baker observes: "The pure space ones were always more satisfactory. Putting monsters on Earth means that you reach a point where you have to ask, 'How do Daleks go down steps?' or, 'Doesn't that monster look silly walking down the street?'

"*The Three Doctors* was all right because it was confined to the UNIT building. The worst thing about that was the gellguards – great blobs going round shooting people. It was exactly the same as those Fifties science fiction films in which jeeps full of soldiers pull up, and they fire like hell at these things that never get killed. UNIT were doing that every week. It got terribly boring, I thought.

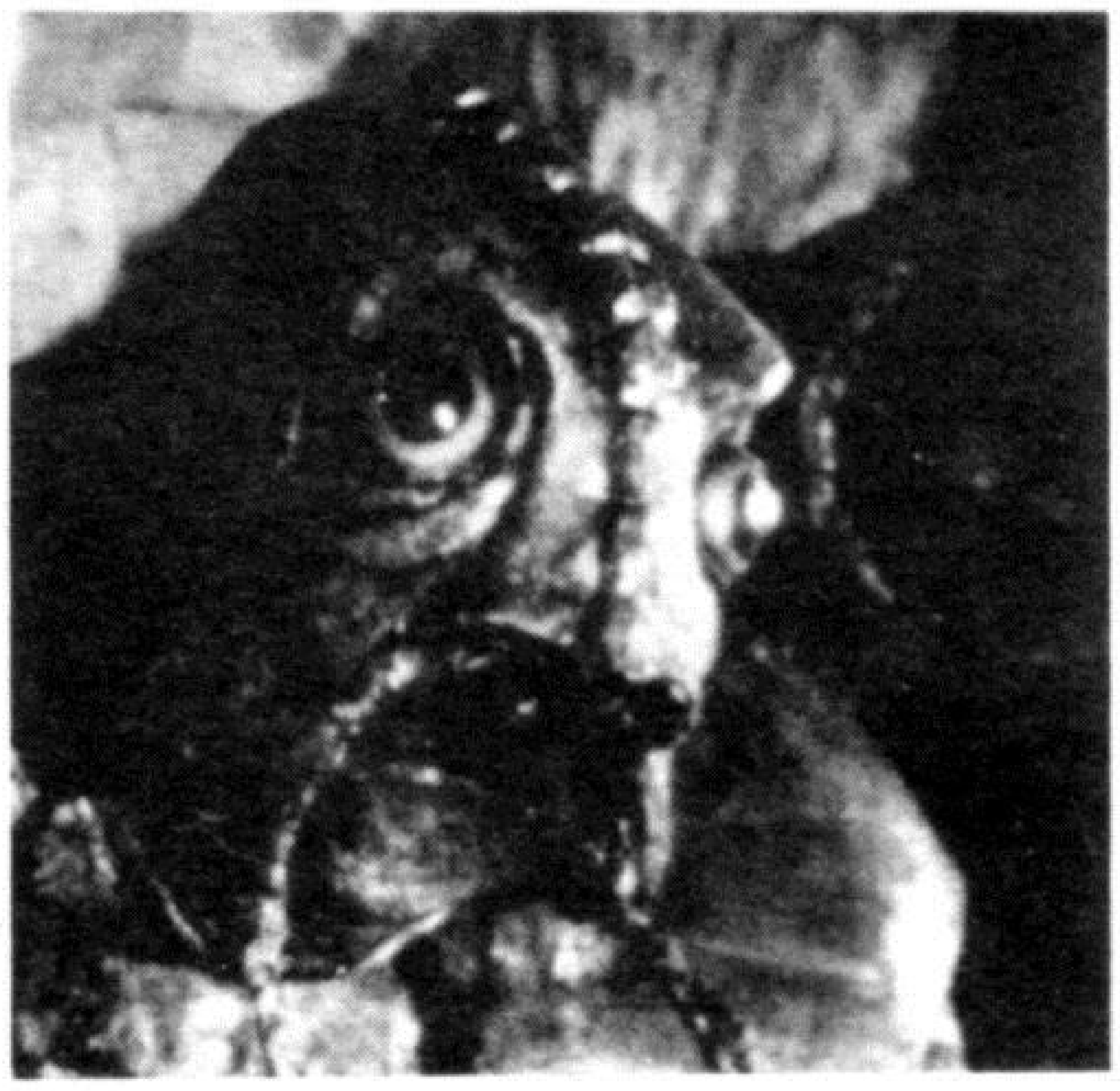
"Thankfully, we didn't have to use them. It was a great liberation to be able to do a real science fiction story. There were so many good science documentary programmes at the time, so people weren't thinking in the limited terms we had at school.

"YOU CAN'T CALL THEM MUNTS!"

"So we had the idea of the evolving creature, only it could take a lot shorter on another planet. Or a metamorphosis could take place in a much longer time. We explained this by the planetary movement around the sun: the creatures had to be like this for the next so many centuries until the whole cycle started again.

"Another element was the idea – almost like South Africa – of the indigenous people being hunted by the new suppressors. We called them Munts. Terrance Dicks [then Script Editor] called us up and said 'You can't call them munts!' So we called them Mutts instead.

"We started off with a Mutt hunt. So that was old-fashioned good versus evil, with the evil being like the white oppression in the southern states of America or South Africa. But not too complicated – not much psychological insight!



A mutant, from *The Mutants*. They were a convincing monster.

"And the idea of Earth as a grey world was ours too, a sort of Friends of the Earth thing. It was the idea that, if pollution continued at its present rate, all that would be able to survive were rats and ants. It was a nice turnabout to make oxygen the pollutant on Solos. This would kill off the natives and make it very nice for the Earth colonists, selling real estate. Solos time-sharing on a nice Sky City, from which you could pop down to the surface.

"The 'messages' were there for those who wanted to see them. I wouldn't be upset if people didn't spot them. Did they enjoy the story? If so, that's fine. The messages had to contribute to the telling of the story.

"As for the research we did . . ." He indicates a shelf of books and encyclopaedias. "I have that pile of books down there. Dave and I had also been interested in South Sea Island culture, and Red Indian culture – particularly the Ghost Dance they did before they went into battle. The idea that if they did the dance, bullets couldn't kill them. We'd read *The Teachings of Don Juan* too – you don't need to use machines, or to push people around, you just need to be at one with everything'. Turns out to be a load of nonsense, apparently.

"But we were also thinking about our forthcoming series *Sky* for HTV, and there was all that Von Daniken stuff coming in. Plus living with the planet, the Friends of the Earth concept, as well as being part of a huge evolutionary thing without being aware of the different timescales.

PRODUCTION PLANNING

"You don't really worry about the production itself unless the team tell you about specific points to watch out for. You know the number of sets and the amount of film. You can 'save up' film time to use in larger sections, so long as it works out at about five minutes per show. [At that time, location work for *Doctor Who* was done on film, on the basis of about five minutes' allocation per episode.] Christopher Barry, the director of *Mutants*, was very good. He really got this 'other place' feel, which took some time and effort.

"I also felt most of the special effects came off very well indeed. All the little details in the props were good, like the warriors' helmets. They were believable – and what we are always striving for and hoping to get is that suspension of belief. It's not like when you see something that's blatantly silly: I can think of other circumstances where you have an ordinary Smith & Wesson with things growing out of it."

Roger Delgado in the Axon spaceship, from Bob Baker and Dave Martin's debut *Who* story, *The Claws of Axos*.

Mutants costume designer James Acheson recently won an Academy Award 'Oscar' for his work on *The Last Emperor*, which does not surprise Bob Baker. "He deserves it. Those beetle creatures were terrific. Some *Doctor Who* monsters have been a bit iffy – you can tell they are kapok, especially when they are outside. Yet the Mutants were seen outside, and they didn't look silly.

"Of course, in those days they weren't afraid of frightening the kids. I felt that's what it was all about. Kids like to be frightened in that way. There was nothing ►

John Hollis prepares for location filming of *The Mutants*.

Photo © The Chatham Standard

evil, nor a deep, nasty sense of violence. It was like fairy tales. We knew we were in a family audience area, with parents watching it for the children, who were behind the couch.

"Dave and I had learned the *Doctor Who* formula with *Claws of Axos*. It took us a year to write that. The formula is to have a little something every couple of minutes, a small climax every five minutes, something big every ten minutes, and something huge at the end. It's a structure you work to, using your characters to shape it. And it's good fun.

SPECIAL EFFECTS

"When we wrote *Mutants*, we knew what could and couldn't be done. To begin with, we kept fighting the limitations with *Axos*, and all we got was, 'We're not MGM, we can't do that.' So we learned how to use the limitations, though we tried to stretch them a bit. We put more chromakey in, they had a go, and it worked. It was a way of making a limited show quite zippy."

Mutants made effective use of the colour separation overlay facility in scenes like the Sky City wall explosion, and particularly in the complicated sequence where Ky kills the Marshal. There had been a lot of this CSO or 'chromakey' effect in Baker and Martin's debut *Doctor Who* serial *Claws of Axos*. They used it more extensively than on any other *Doctor Who* story in *Underworld*, Bob Baker explains.

"We were told that we'd used so much of it that they'd had to invent a sort of travelling matte. And we relied on chromakey when we wanted to be spectacular. We later bludgeoned HTV into using fantastic chromakey in *Sky*. They had only been using it for the news and weather. I don't think they'd ever used it in drama before, except for captions. Leonard White, the producer, had used it at Thames Television and knew a bit about it, though it was experimental.

"The best thing we used it for was the blue contact lenses on *Sky*. It was a revelation to HTV what they could do. We could make him 'float', for example. The technology was there, but they'd never used it before. Whereas when we came to *Into the Labyrinth*, at HTV, we used nothing else!

"But we felt we had mastered the *Doctor Who* technique after *Claws of Axos*, and we really enjoyed writing *The Mutants*. I suppose later on we might have felt, 'Oh, another *Doctor Who*'. We still had the same energies, of course, but perhaps not that same kind of thrill. Perhaps we got it again with the one we knew was to be our last *Doctor Who* together – *The Armageddon Factor*.

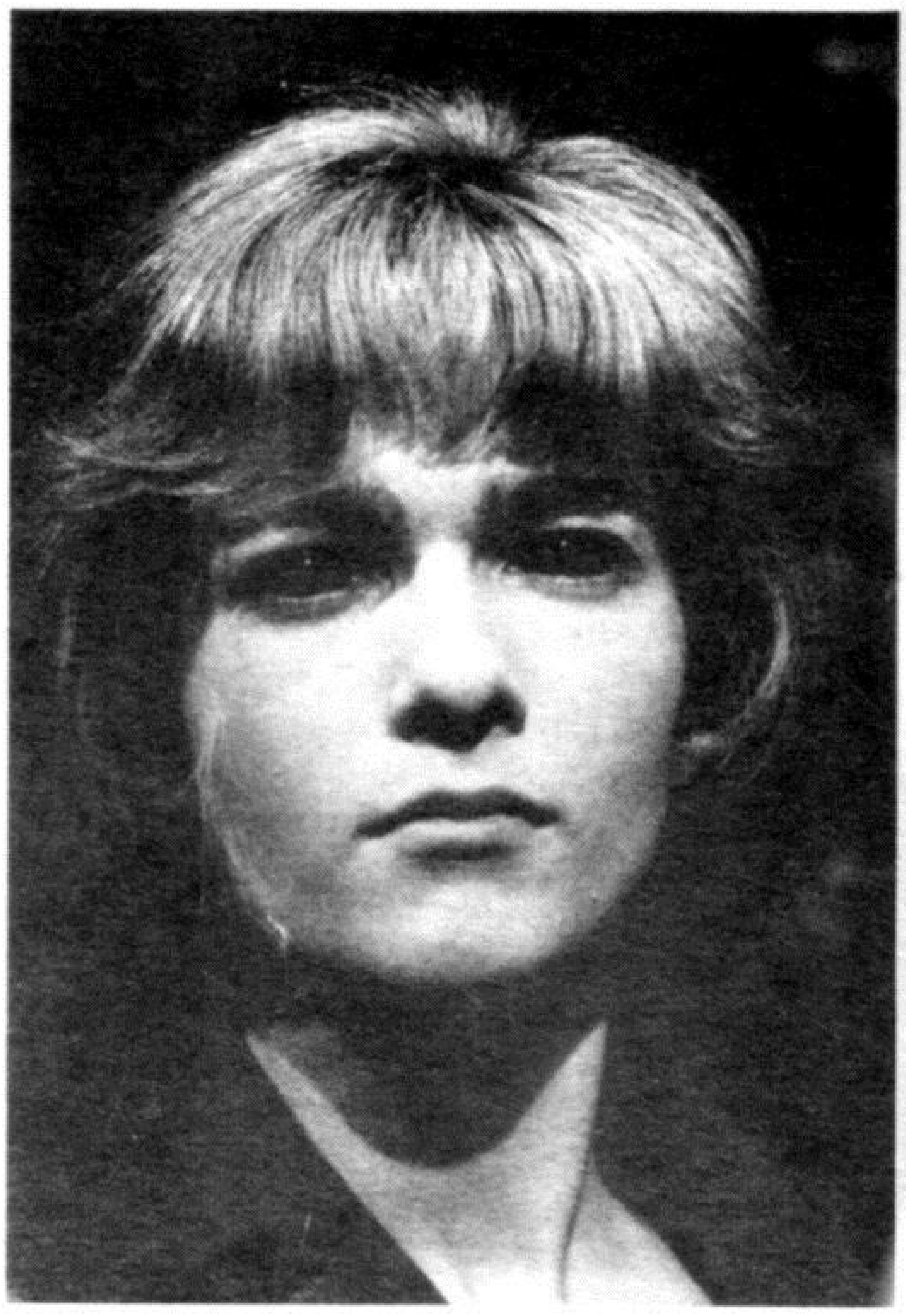
"Of the outlines we submitted, you'd get one accepted and they'd say, 'We're going to be a bit pinched for money on this one. We'll have to do it all in the studio.' If you are restricted, you can find yourself going down the same corridors. Especially if it's all in the studio. That was the case with *The Invisible Enemy* and *Nightmare of Eden* [his only solo script for *Doctor Who*]. *Underworld* was all chromakey, though the spaceship scenes were nice."

DOWN TO BASICS

How was it that Baker and Martin were offered *The Mutants* six-parter so quickly after *Claws of Axos*, and did it present any difficulties? "With all the problems involved in *Claws*, Terrance Dicks asked us to have a go at the six-parter. It was quite a challenge, and I don't think they do any now. It would use up half their season.

"It's difficult because there's a sag in the middle. You've got to be careful of the sag around episode 4. So we carefully constructed *Mutants*. It had plenty of story in it, while being basically the withdrawal of Earth Empire from this far-flung star. The research for that meant looking at India in 1946-47 when Mountbatten was Viceroy. So we plotted in this man from Earth who was on the way to investigate what was going on – the new broom. Of course, the Marshal hopes to have his plan ready – a *fait accompli* – by the time he arrives.

"But this sag (I call it the 'dogleg') appears in the middle. You burn through a



Sky

story in four episodes, and then you start a sort of new story going off in another direction. It finalises the first one, but you're doing something else.

"This was the Sondergaard thing, and the trial of Ky up on the Sky City. We moved from sorting out what's going on down on the planet to the plight of the people up in space. The new threat became the oxygenising machine. In fact, it gave the story new oxygen to go on. In *Armageddon,* we discovered Drax in about episode 4, which took the thing off in a different direction and put some new blood into it. It gives it a push for the extra two episodes.

Merrick (Alan Lake) and Tala (Imogen Bickford-Smith) in *Underworld*

K-9 AND COMPANIONS

"And there are ways you use the regular characters to get things going. By the time I'd been doing it for ten years, it was most clearly seen in *Nightmare of Eden.* I'd got the girl, K-9, the Doctor, and a certain number of characters. They all need to be in certain places by episode 3 and episode 4. It's fun to plot out.

"That's why I liked K-9, apart from the fact that Dave and I invented him. It was an extra character you could use. I didn't like the idea of it killing anybody. That was never what it was there for. It was supposed to be an enigmatic character, moving independently to support the Doctor. It would be very difficult to sustain the programme with just the Doctor.

"In *The Mutants,* Jo was very easy to work with. Katy Manning and Lis Sladen were easiest to write for. We worked with Louise Jameson too (she was my next-door neighbour at the time). She was the best. There was none of this 'Why, Doctor?' with her, she was quite independent. The others would get lost or captured. They never came up with any concepts of their own. Male chauvinist piggery I suppose – it was all male writers.

CASTING

"The casting in *The Mutants* was good, too. I think it was one of the *Doctor Who*s that was the least trouble. It's my favourite story of all of mine, along with *Armageddon Factor,* which also worked well. It also had a Marshal, same military madman.

"Paul Whitsun-Jones was the Marshal. We gave him some fairly heavy speeches, and some pithy dialogue. I thought he carried them off beautifully. Ky was a nice sort of character, and Sondergaard was literally an egghead! Jaeger was played by George Pravda, but we'd been working with Frederick Jaeger, so we stuck him in.

"There was one strange area of casting – the two soldiers, Stubbs and Cotton. We wrote them both as North Country. Then they cast the West Indian actor Rick James. We said that, if they'd told us, we'd have put it in language he could have handled. But the poor guy was trying to get his tongue around this dialogue. You'd think they'd have either had it rewritten or just cleaned the dialogue through to make it straight English instead of idiomatic."

WORKING TOGETHER

How do two people write a script together? "Lots of people write differently. I've also written something with a new partner, and we do it in a totally different way to when Dave and I did it.

"Dave and I had a kind of chemistry. We would just sit down and build the script as we went along. He did the typing. So if I threw a line, he might just change it as he typed it. He'd spend three minutes typing up the beginning of a scene, then I'd suggest the next stage. We'd gradually work up the story, working at this phenomenal speed. We didn't stop to think about it much, because there was someone else saying, 'Yes, that's the best bit'. If we disagreed, the better piece of the two was selected. Thre was no *angst,* and it worked very well.

"I think that for any kind of formula show, a pair of writers is speedy and efficient. You get a story which is pre-edited, if you like. I don't think *Mutants* needed editing at all. I think Terrance Dicks would tell you that this one seemed to work virtually from the word go, and this was the kind of honing to perfection by the way we worked.

"When we first started, we used to work separately and then come together for a final version. But that didn't work for this kind of thing. We had to sit down together and work it out, like a comedy team does. But we worked on structure, plot and dialogue together. Obviously, as we went on together to work on *Thick as Thieves,* it worked very well.

KEEPING BUSY . . .

"We didn't follow the production of *Mutants,* we were off on other things. That year was packed. I suppose we wrote it in 1971, and then did *Sky* and *Thick as Thieves* (though that didn't go out until the following year because we couldn't get a slot). We started all sorts of other things in 1972, including *The Three Doctors.*

"That was the time we were working practically every day of the year. We needed time to research, and for our own home lives. I had three children, and Dave had his daughter. We decided that we must ease up on the work.

▶

The Three Doctors – the Third Doctor (Jon Pertwee) comes to an uneasy alliance with his former self (Patrick Troughton). The Brigadier (Nicholas Courtney) and Jo Grant (Katy Manning) look on with obvious bemusement.

K9 – Bob Baker and Dave Martin's most famous creation, in the opening scenes from one of the last stories to feature the robot dog, *The Leisure Hive*.

"But with two of us, what we were earning was divided in half. We had to work twice as hard as everyone else to earn as much money as a writer. But we never missed a deadline. We were almost always early. What we were lacking was time to think."

The last thing to be broadcast that Baker and Martin wrote together was *Murder at the Wedding.* The production of that and their final *Doctor Who* serial clashed, so Cyril Luckham, who had appeared as the White Guardian in *The Ribos Operation,* was unable to play the Black Guardian in *The Armageddon Factor.* "We spoke about that on set," recalls Bob Baker. "Cyril Luckham said to me, 'I'd rather be here!'

"When Dave and I got ten years into the partnership, there were things that we wanted to do which could *only* be done by one person, which came out of the mind of one person. Dave and I decided that whenever we wanted to, we could come back together again. We have done since, and sparked this chemistry off straight away.

We did twelve scripts about the French Foreign legion about three years ago. We were pleased, and the producers were pleased with the results. But it was one of those European co-productions where the money fell down.

UNDER PRESSURE

"There's more pressure when you're writing on your own, because you don't know what it's like, whether the line you've written is right, whether the angle is right. Sitting in front of a typewriter, you can do anything you like with your characters. Two of you could discuss it.

"It's in the area of outlines and story structures that it's most difficult. But then you can go to your script editor, where you get the double input. Working with two of you makes you more confident taking it to the script editor.

"My new partner speaks onto a tape recorder, telling me a true story. I take that and shape it the way I want it from the basic information. I found we couldn't work if he was sitting with me, because he would lose the thread of what he is saying while trying to remember a specific moment in time. On tape, it's always there." He eyes our cassette recorder thoughtfully.

What else is he working on at the moment? "It's unlucky to talk about future projects. I'm touching wood with my fingers crossed! This true story is one of the biggest projects I've ever been involved in.

"But I'm also working on a Dutch series, a murder story, which should be good fun. We're trying to get them to do it in English too. They have an English writer, and an English director – Michael Briant, who has worked on *Doctor Who.* We get on really well."

CURRENT PROJECTS

Fans of Bob Baker's work, who are perhaps more familiar with his role as script editor of the recently-repeated BBC series *Call Me Mister,* may be surprised to learn that he has written several scripts for European television. These include seven episodes of *Vintage,* on which he worked with French authors. Appropriately, we will be seeing an hour-long film which he wrote as one of the French contributions to the HTV/European television series *Night Voices.*

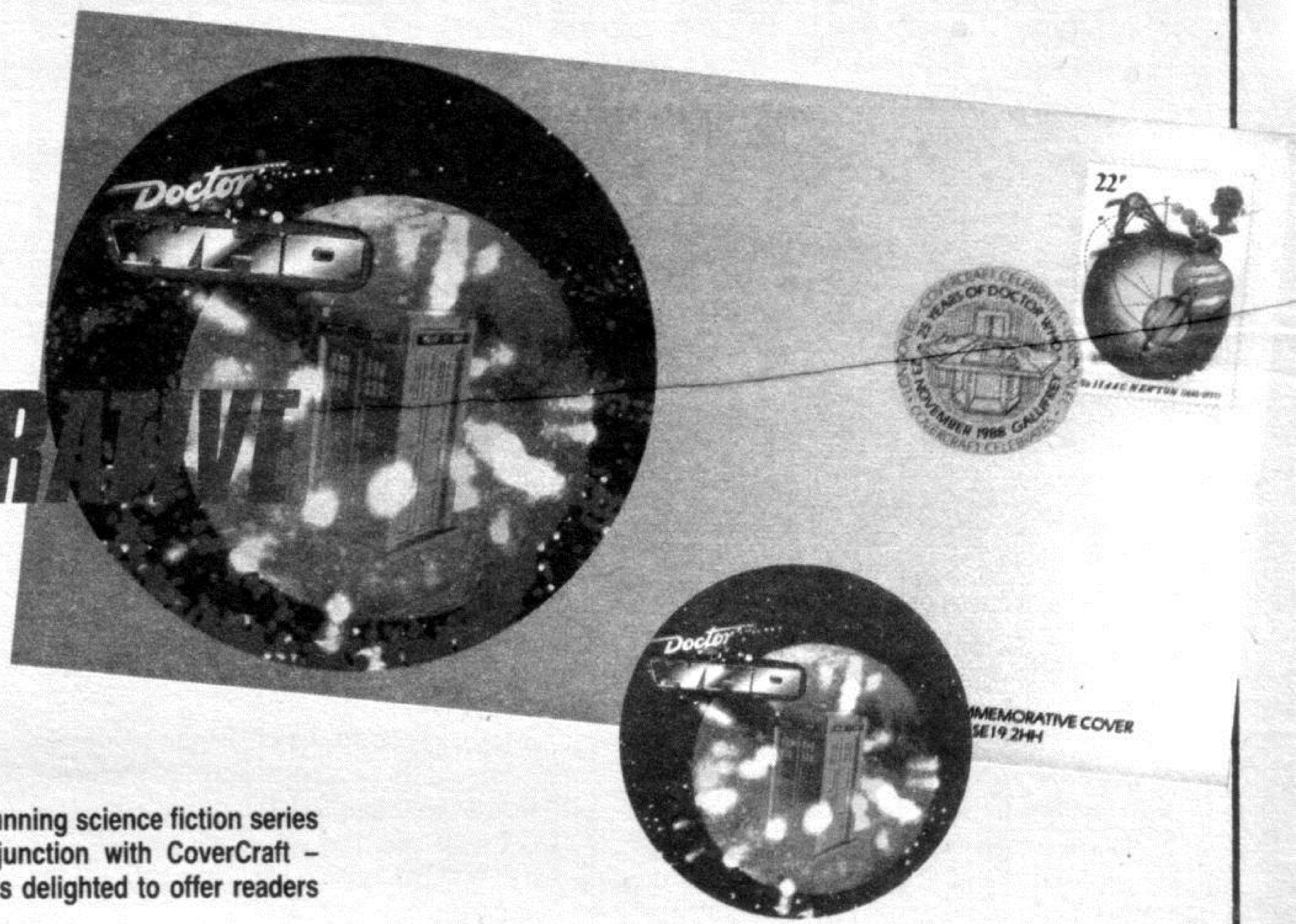
"The film was written after a year of trips to the South of France, bringing wine back. It's a story about British ex-pats who live abroad. It was done as a movie to begin with: GTO films were going to make it, with Jeremy Thomas of *The Last Emperor* producing. They had just finished *The Greek Tycoon,* and wanted to set it in Greece. But it's difficult to get a film away here now. It wasn't made."

Now, however, the shortened television film has been shot with a French crew, and starring Barry Foster and Pamela Salem (who appears in *Remembrance of the Daleks* this season). It is called *Succubus,* and was written with a familiar partner. "It was the last thing Dave Martin and I wrote together, in about 1979," smiles Bob Baker. "It was supposed to be our swansong!"

◆

Doctor Who 25TH ANNIVERSARY

EXCLUSIVE COMMEMORATIVE COVER



To mark 25 years of *Doctor Who,* the longest running science fiction series in the world, *Doctor Who Magazine,* in conjunction with CoverCraft – Britain's leading creators of special covers – is delighted to offer readers this exclusive Commemorative cover.

The cover features the TARDIS in space and the *Doctor Who* Logo, courtesy of BBC computer graphics, and the pictorial stamp which will be affixed depicts the planets in orbit around the sun; these can no longer be purchased at the Post Office.

A special Gallifrey postmark will be applied by the Post Office (designed by CoverCraft) on the 23rd November – the anniversary date. This adds a further uniqueness to the cover, as it is not obtainable through normal postings. Each cover will come to you with a printed inner card showing the Console from the TARDIS, along with text (courtesy of John Nathan-Turner, Producer of *Doctor Who*).

The price, only £2.50, includes post and packing to UK addresses; Add £1.00 per cover for overseas orders; payments to 'CoverCraft' by International money order or cheque drawn on a British bank.

Once the covers have been postmarked on 23rd November, they will be carefully packed by CoverCraft and despatched inside cellophane wrappers and in stiffened outer envelopes. Please, therefore, allow 28 days for processing after 23rd November, 1988.

This Commemorative Cover is a wonderful and essential souvenir for *Doctor Who* fans, and, of course, every stamp *aficionado* will want one! They would look great framed and make a very unusual, special Christmas present.

The High-Tech low-down

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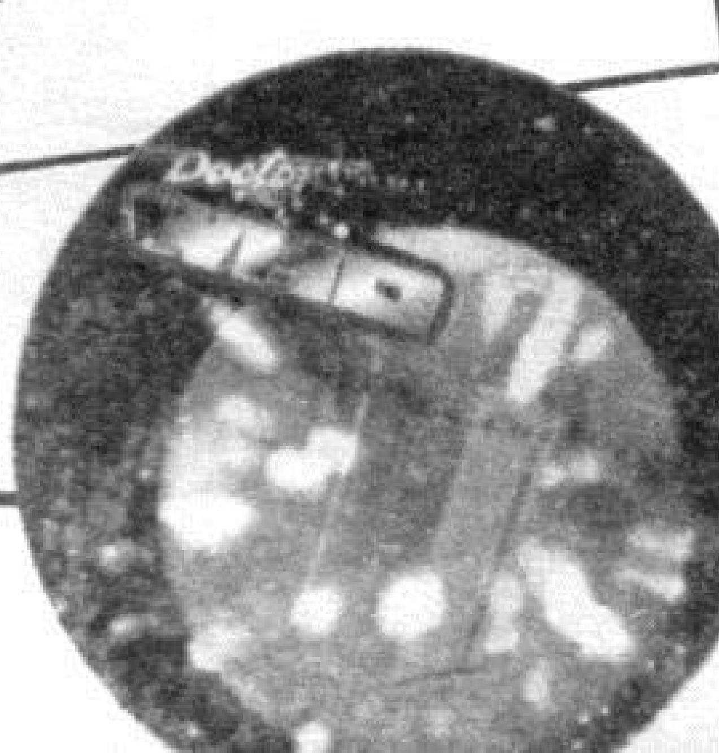

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SYLVESTER McCOY

THE HUMAN BOMB

Sylvester McCoy, the 'Human Bomb'. A stage name that conjures up visions of excitement, action and a touch of absurdity. In living up to those visions in a new role as the Doctor, Sylvester McCoy has made the memories of cancellation for *Doctor Who* a thing of the past.

His early training owed more to the fairground than RADA, and gave him the opportunity to hone the physical skills that have been his trademark ever since. He has given *Doctor Who* an up-to-the-minute Doctor, well able to meet the needs of a post-*EastEnders*, post-*Young Ones*, generation.

The Doctor is the most important element of *Doctor Who*. William Hartnell, the crotchety scientist, made people watch the programme in the first place, Patrick Troughton's cosmic hobo provided the momentum to keep the show moving forward. Jon Pertwee, Tom Baker, Peter Davison, all added their own interpretations.

It was also Colin Baker, with his star quality, that kept a large number of people tuning in when the scripts became stale and the programme the "Aunt Sally" of the BBC sixth floor management.

Colin Baker was, however, saddled by a characterisation that gave him very little to play with. In *The Twin Dilemma*, the Doctor was once more the anti-hero of 1963, with the same roguish appeal. As time went on the writing became sloppier and the Sixth Doctor became little more than a bundle of cynical flippancies who was very hard to like. What would have become of the incarnation with better characterisation and scripts was never to be seen, and Season 24 presented the potent combination of a new script editor and a new Doctor.

ENERGETIC AND DRAMATIC

Andrew Cartmel, in overseeing a series of scripts that used the Doctor imaginatively, dramatically lit the Human Bomb's blue touch paper and sent Sylvester McCoy shooting into orbit. The Seventh Doctor was to be likeable, energetic and moral. The part was very challenging, asking for light whimsy and heavy drama in quick succession.

McCoy rose to the challenge. Although the strength of script and characterisations allowed him to latch quickly onto the Doctor, it was the actor that brought the part so startlingly to life. Straightaway he caught the eye and ear.

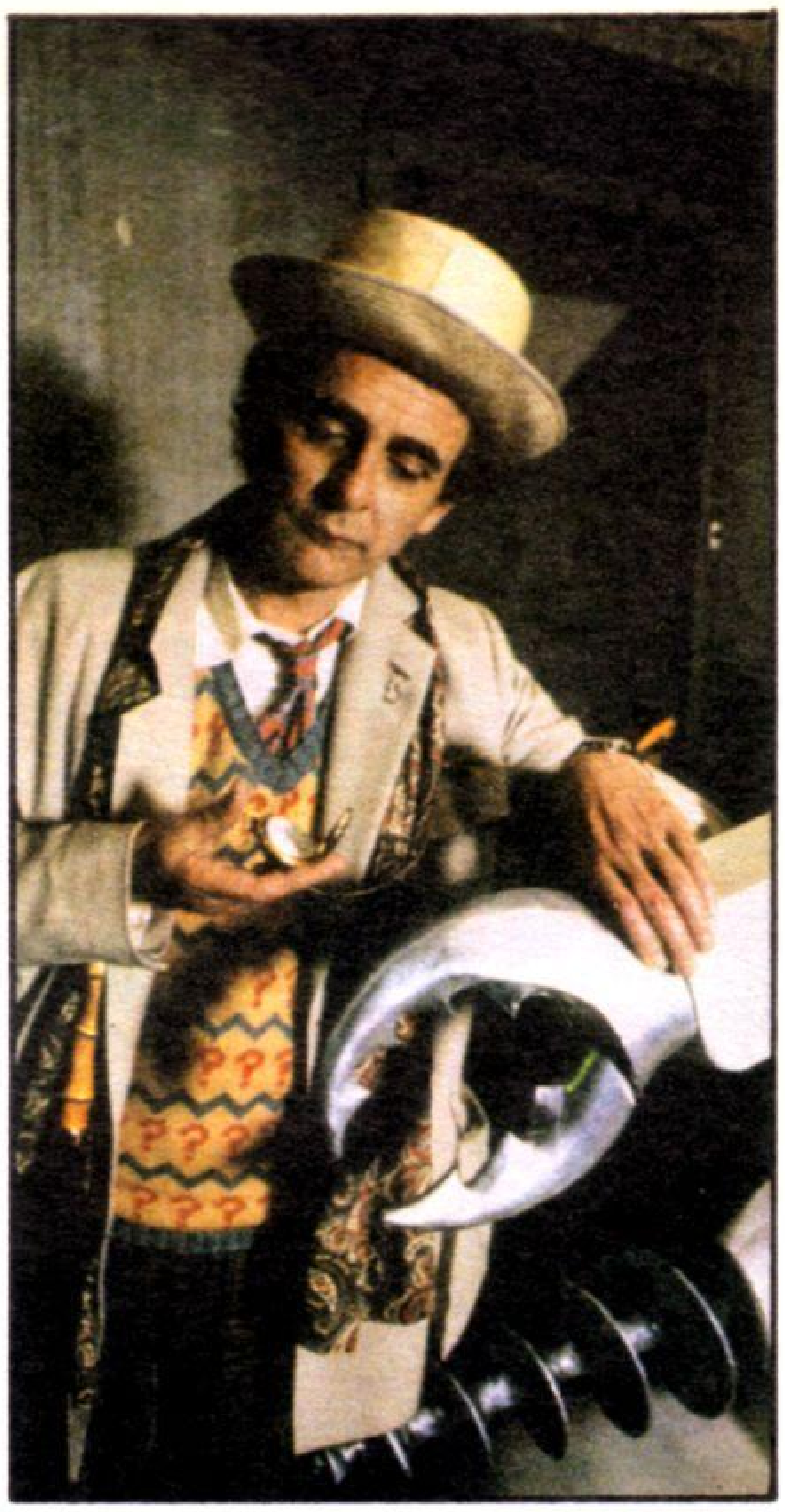
In *Paradise Towers* he was already established enough to do exciting and innovative things, and be convincing in apparently absurd situations. He also displayed the presence to make dramatic confrontations just that, and even made the great cliche, running down corridors, entertaining to watch.

As the season progressed, two definite strands in Sylvester McCoy's performance emerged. There was the obviously physical and visual aspect, and a more subtle, introspective unearthliness. Leaping off motorbikes in *Delta and the Bannermen* went hand in hand with glimpses of tenderness, previously unseen, a counterpointing that made for such entertainment.

The concluding scenes of *Dragonfire* saw Sylvester McCoy at his best. Showing his inability to establish any lasting bonds with his fellow travellers as he wanders through time and space, the Doctor became a tragic figure, only to re-animate as yet another Companion climbed aboard. The strength of writing again combined with some beautiful acting, with lasting effect. The sense of mystery and adventure was back.

Sylvester McCoy's performance has dragged the programme from the 'Slough of Despond'. In Season 25, whether it be a juggling display or quiet musings to a cafe owner, he is entertaining. The energy and punch of the Seventh Doctor measures up as classic, and it has been reflected in the series as a whole, giving us *Doctor Who* as it should be: confident and challenging, and going from strength to strength . . .

Appreciation by Saul Nasse



Sylvester McCoy strikes you as a very quiet, unassuming person at first, but he is quite able to catch you by surprise with sudden bursts of energy and enthusiasm. With that in mind, we launched into the interview against a background of a near constant car alarm, armed against his obvious charm with a selection of questions, many of them from *Doctor Who Magazine* readers . . .

Doctor Who Magazine: *If we could start with the new season – it's just finished recording. Are you pleased with the way it's gone?*

SYLVESTER McCOY: Yes, I think everyone's very pleased and very excited about it, because it's the first season written for me and it's a very strong season, I think.

DWM: *Have you had a lot of input into the way the thing's been filmed? Watching the last rehearsals for* The Happiness Patrol, *it was clear you were having a lot of input into the way shots were set up. Were you pleased with the amount of opportunities you had to do that?*

SYLVESTER: It's great that they allow me to do that, put my oar in. I've been very lucky in that all the kind of work I've done before, in television, I've had the chance to work very directly with the director and the writer. In *Tiswas,* we got a lot of freedom, for example.

My kind of acting has never been the kind where you've just got to stand on that area there, and say your lines. I've always been able to say, 'What about this and that?' Some directors haven't liked that.

DWM: *Would you like to write or direct for* Doctor Who?

SYLVESTER: I'd quite like to direct. I've directed some plays in theatre, *The Fosdyke Saga* at Contact Theatre in Manchester and *School for Clowns* for Half Moon. I've always been active in a lot of shows and directed a lot. With *Doctor Who,* I've been able to suggest shots and I've written a scene for one of the upcoming shows, *Silver Nemesis.* That's all to do with chess and chess movments with the Cybermen.

So yes, I'd enjoy directing – whether it would be *Doctor Who* or something else on television I can't say. In **DWM** (Issue 140), John Nathan-Turner says I'm an inventive actor, which was very nice of him. Being an inventive person, it would be good to do some directing as well.

DWM: *What else have you done in the past?*

SYLVESTER: On tv, *Vision On* – I helped to create a lot of sketches. *Tiswas, Eureka! Star Strider* – lots of series.

DWM: *Any particular favourites out of the programmes you've done on tv?*

SYLVESTER: *Tiswas, Vision On* and *Eureka!* very much, I liked the way it was about the invention of everyday things. As an actor, it let me play about six or seven parts.

DWM: *So it stretched you, like* Doctor Who?

SYLVESTER: Yes – except that stretches in a different way.

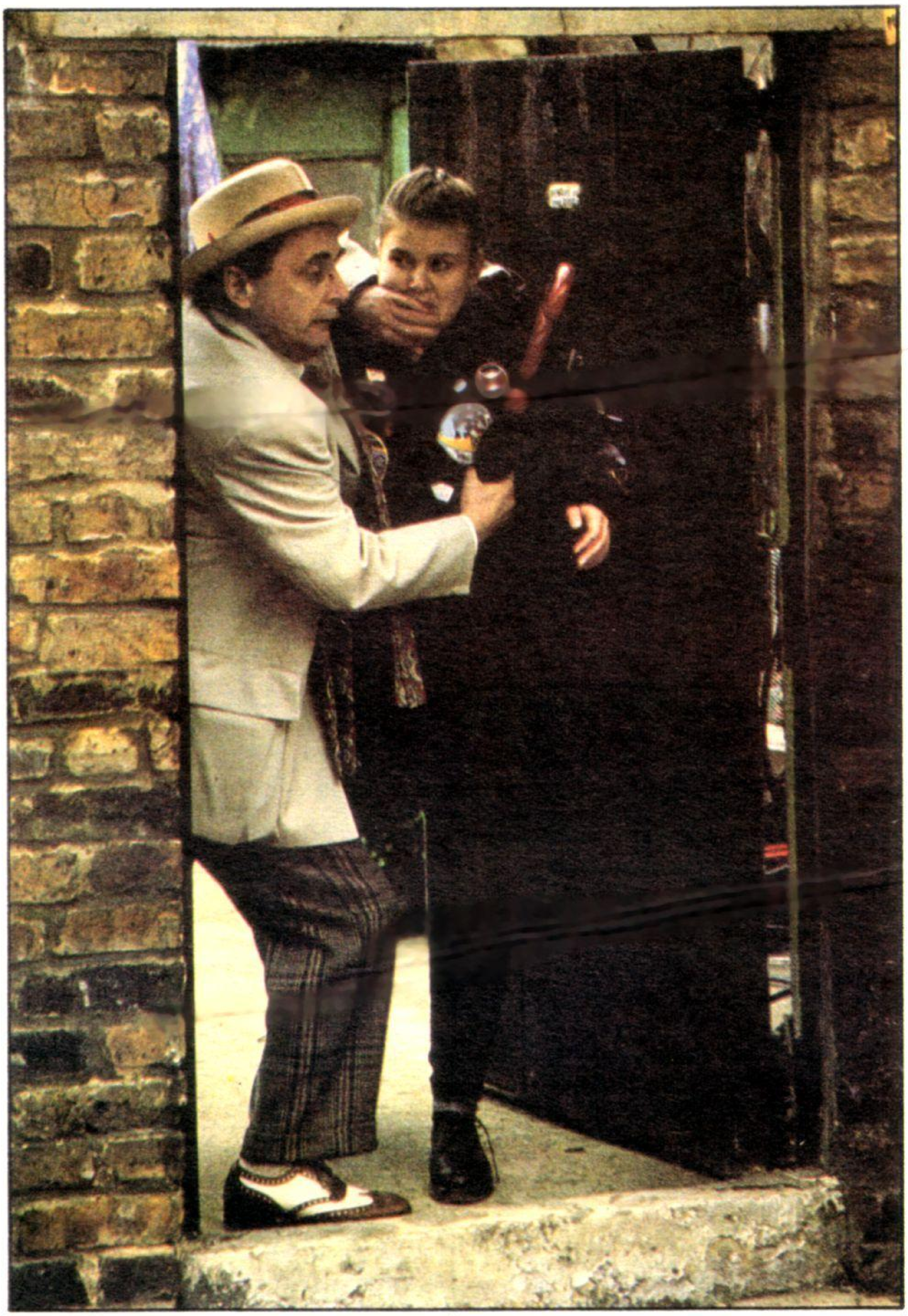
DWM: *But your first love's the theatre, isn't it?*

SYLVESTER: Yes, I like theatre but I enjoy films, too. I find television slightly frustrating because it's got so many ways to go before the final edit. People ask me what the new season's like and well, I have to say, 'It seemed good!' I don't know until I see it! I mean, how can I tell?

DWM: *Is that because everything's filmed out of sequence?*

SYLVESTER: Everything's out of sequence, and it also depends on the shots. You have a lot of multi shots, taken by different cameras and it depends which one the director chooses on the final edit how it looks to the viewer.

At least when you're on the theatre stage you're in charge, you're the god up there. In television you're part of a jigsaw puzzle. It's the same with film, but film in itself is different, because it allows you to work minutely on something, like doing a fine painting with a thin brush. There's a great joy there, you get a buzz, but on television it's a mixture of both approaches, so it's not that satisfying.



DWM: *Have you done much film work?*

SYLVESTER: Not as much as I'd like to have done. I've done seven one-hour films for ATV and I've a one-and-a-half hour film for Granada. I also did *Dracula,* which was a big cinema film and something called *Three Kinds of Heat.* I've done the odd thing, not as much as I'd like to.

DWM: *You haven't been cast as the film Doctor then?*

SYLVESTER: No, they haven't cast anyone yet, so I don't know what's going to happen there. I think it's a great shame, my bank manager thinks its a great shame, and as for my agent . . .

DWM: *Why did you change your name to Sylvester McCoy?*

SYLVESTER: Well, the name I used at first was Kent Smith, part of a very long name I've got. There was another actor in America called Kent Smith and I always had ambitions beyond my . . . rights. I thought perhaps I might do something in America, not realizing I'd end up doing *Doctor Who.* Also, I thought Kent Smith was more of a matinee idol name and I didn't think I was that kind of actor. I was doing a show called *An Evening with Sylvester McCoy, The Human Bomb* and in it we wanted the audience to believe that McCoy existed, that there was this little man who could do all these amazing stunts. So we printed a programme stating 'Sylvester McCoy played by Sylvester McCoy' and it stuck, really. I thought it was quite a good name, so I kept it.

DWM: *Which leads me on to asking, do you like doing the stunts for Doctor Who . . .*

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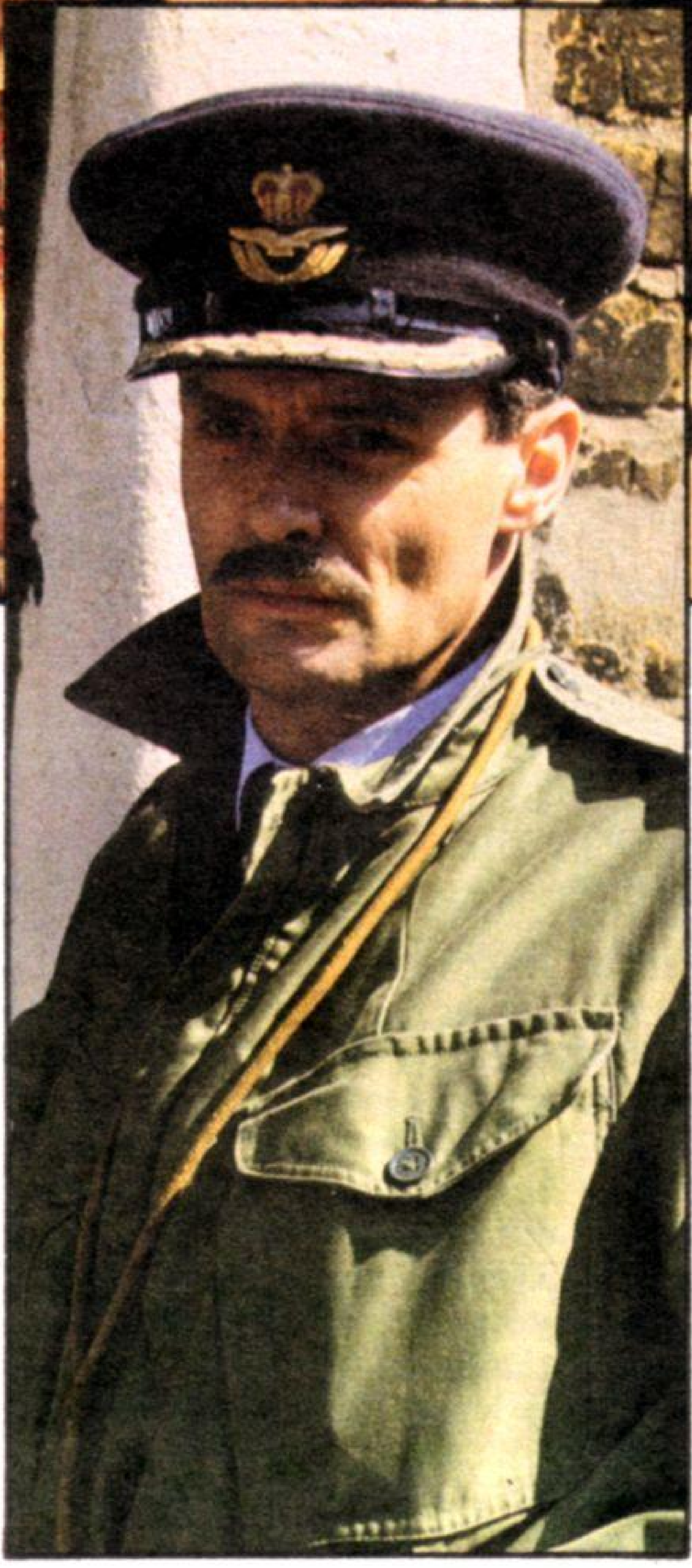
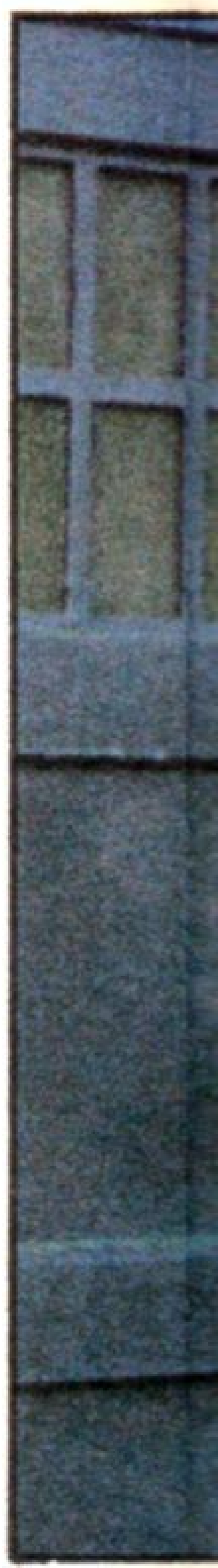
SYLVESTER: Yes I do, very much. I have a fight on with Sophie [Aldred] to do as many stunts as each other; she's as reckless as I am. She's been getting blown up, thrown through windows, I've been sliding down rocks on my umbrella, all sorts of things!

STEVE COOK



Group Captain Gilmore (Simon Williams) outside Coal Hill School in *Remembrance of the Daleks*.



THE DOC AND JN-T

DWM: *Did you watch your* Doctor Who *series when it was shown?*

SYLVESTER: Well I did bits of it, yes. I was unhappy about going out against *Coronation Street* last year. I found out, talking to some children I was working with, that a lot of parents wouldn't let their children watch it, because it was up against *Coronation Street.*

DWM: *What about other Doctors?*

SYLVESTER: I used to watch the early Doctors. I stopped watching during Tom Baker, but not because of any dislike or anything like that. I became an actor then and because of the nature of the job, you can never watch a serial or series, because you'd be guaranteed to miss half of it, and I found that frustrating. So I got out of the habit of watching anything that was like that. When it came to getting the job, I hadn't seen very much of either Peter Davison or Colin Baker.

DWM: *What's it like working with John Nathan-Turner?*

SYLVESTER: Great. I've enjoyed working with him immensely. I know a small, bizarre section of the *Doctor Who* fan club – God knows why they're fans, really – want to pillory him, or kill him or something. But all the directors, the writers, all the people who've worked on the show have said to me quite clearly and off the record how much they've enjoyed working with him.

We had a very difficult time with *The Greatest Show in the Galaxy* because of the asbestos scare at the BBC – we had to go into this tent at Elstree. The cameras broke down, we had to stop every time a car went by or a bird whistled. Amazing. The director [Alan Wareing] who was under terrible pressure said, 'John has been wonderful, helpful in every way – he doesn't get in the way.'

Every now and again when things get slightly confusing, John might suddenly come up with an idea and set things straight. He's not one of these guys who comes in all the time and stamps the programme, says you can't do that, you've got to do it my way. Everyone likes him that works with him.

DWM: *Certainly from our readership, the detractors are in a minority.*

SYLVESTER: I know, but they're such a *vocal* minority, that's the problem.

THE COSTUME

DWM: *Would you wear your costume out in the streets?*

SYLVESTER: Funnily enough, I was doing Shop Aid to raise money for the Terrance Higgins Trust in Covent Garden a couple of Saturdays ago. (A couple of million people turned up and they made over one hundred thousand pounds.) I was walking back from one of the shops I was supposedly serving in to the base, in costume, and on the way there I was stopped by an interviewer for *The Clothes Show.* He started interviewing me and said, 'Now you've become such a celebrity Sylvester, does this allow you the luxury and the money to be able to dress as you do?' He thought my costume was my everyday wear! So yes, I do wear it in the streets. I was quite pleased with the costume because I wanted one that was slightly odd.

DWM: *There have been some raised eyebrows over the number of question marks on your costume. Do you think they enhance the character?*

SYLVESTER: Well, I like the pullover, but I personally think the costume is too loud for my taste. I'd like to tone it down. As for the question marks, they're a nice motif. I don't know whether it matters. I'd miss the umbrella if it went, because I invented that, but I think the scarf could be darker, and the hatband too. Perhaps the jacket could be brown.

DWM: *Well, all the Doctors' costumes go through changes . . .*

SYLVESTER: Well let's hope so, because I've done that now, I'm bored with it and I'd like to change it, but not dramatically.

Sylvester and Sophie Aldred: a dynamic combination!

ANSWERING THE UNKNOWN

DWM: *Have you enjoyed making the twenty-fifth season, and was it fun? That's from an unknown person.*

SYLVESTER: Well Mr. Unknown person, yes, very much; it was fun but hard work! Not enough time to think. Keeps you on the ball, ruins the brain . . .

DWM: *Has anything gone wrong?*

SYLVESTER: Well, except for ending up in the tent . . .

DWM: *Who was your favourite companion, and why?*

SYLVESTER: Well I've only had two companions, Bonnie and Sophie. They're utterly different people, very contrasting, and I like them both very much. I'm enjoying working with Sophie. I think she's going to be one of the best Companions.

DWM: *You've had a lot of different people to work with this season, haven't you; people who've worked as temporary Companions for the stories. People like Richard Sharpe, who plays alongside you in* The Happiness Patrol.

SYLVESTER: Richard? Yes, he's wonderful. I don't think I could pick out any favourites, because those who weren't picked out might read it and I wouldn't want to hurt their feelings.

DWM: *Would you like to have more Companions?*

SYLVESTER: Other Companions get very frustrated, because there's never enough story time for them to get their teeth into the part. I think it's good at the moment with just the two of us and the odd person coming in just for a story and joining us. It gives everyone a chance.

DWM: *Did the criticisms of Season 24 in the press annoy you?*

SYLVESTER: Well it did, in a way. What annoyed me most was the small vocal group of so-called *Who* fans. They annoyed me immensely. With the press, I expected what they said. The criticism was mixed, very mixed.

It started off with '*Doctor Who?* Who is this person?', and then as the season went on it became more and more sympathetic. Then these fans came out and started this ridiculous attack on John Nathan-Turner and therefore on whoever plays the Doctor as well, and the programme, so it affects me and that kind of thing turned the press away again . . .

DWM: The Daily Telegraph *was one of the papers that gave you a good review – an unlikely ally?*

SYLVESTER: I'm glad it did. I'd rather get support from the *Telegraph, The Guardian* or *The Times* than from some of the other things. I think that's where it should be discussed.

DWM: *Did you have any qualms about replacing your predecessor, Colin Baker?*

SYLVESTER: I didn't really have any qualms, because he'd gone and being an actor, we know that we take over other people's jobs and things change. I didn't sack Colin Baker. I agree it was

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unfortunate and unfair, but it had nothing to do with me, there was a job going. And in a sense I'm keeping the *Doctor Who* thing going.

LOOKING FORWARDS

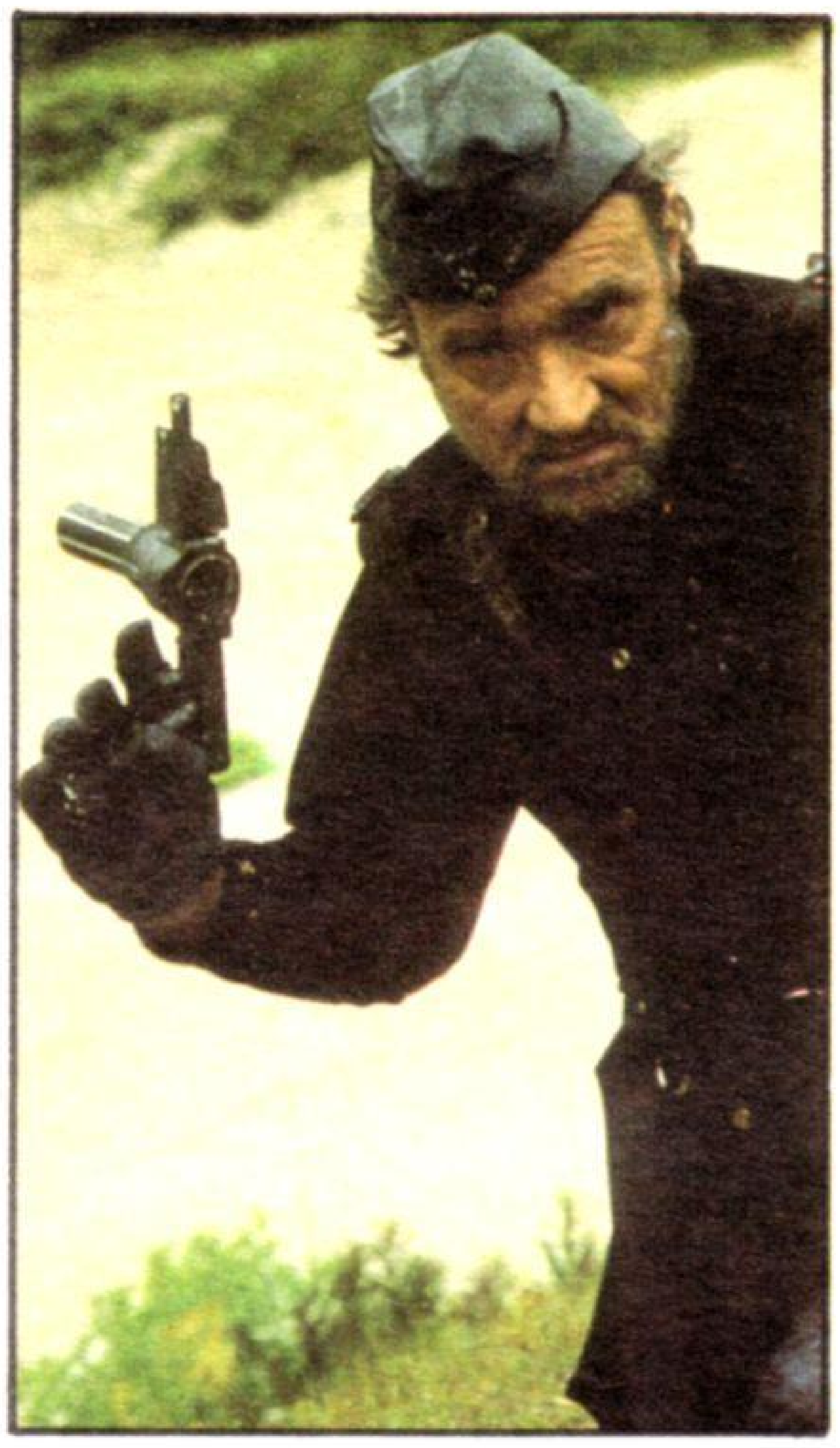
DWM: *What are your greatest ambitions as an actor and as a person? Have you already fulfilled them, or do you think you will fulfill them?*

SYLVESTER: As an actor, it's to carry on acting; really I just want to do very interesting roles. I'd quite like to do *Richard III,* I haven't done that. And Chekhov – I haven't done enough Chekhov. I haven't done any Chekov!

I'm working with Samuel Beckett a lot, I'd like to do some really good Beckett plays.

DWM: *What's your next project, now recording's finished for Season 25?*

SYLVESTER: I've been working with an American director called Mark Ross on a performance piece about Spooner. He makes exotic and interesting models that move, up at Covent Garden and he has a philosophy of life to go with it. I haven't read it yet but we're going to do an evening of his work at the Lewick Hammersmith sometime. That's all going to be a workshop. There's things in it like the Zoo of Tranquillity and the Zoo of Mathematics – it's all about . . . well I don't know what it's about yet. I'll tell you when I've read it!



DWM: *Have you got a favourite villain?*

SYLVESTER: I was delighted to work with the Daleks; I didn't feel I was the Doctor until I had. But I wouldn't say they were my favourites, really. Don Henderson's villain, [Gavrok], was great fun, Richard Briers was great and Kate O'Mara.

My favourite villain is the one I've been working with at the time – you see the thing is, I've enjoyed working with so many of these actors. They've all been wonderful to work with, which is unusual – I think that must be JN-T again. Some of these people are pretty famous, they could have been a pain in the neck, but they haven't been.

DWM: *Is it easier to get a rapport working with an actor, rather than an actor in a monster costume?*

SYLVESTER: Yes – there's no expression in the face with a monster. I'd rather work with an actor, but I don't mind working with the others.

DWM: *Do you have a favourite story?*

SYLVESTER: I enjoyed *Delta and the Bannermen,* because it was such good fun to make.

DWM: *Crashing motorbikes and things . . .*

SYLVESTER: Well, I wasn't *supposed* to crash them. I must watch that season again, because there was that initial thing of, 'My goodness this is all the first time,' and all that. I couldn't step back from it and look at it.

Dragonfire was much more of a traditional *Doctor Who* as well. Funnily enough, I didn't think it was going to work that well, because it was all set in the studio. I don't like working in studios any day, I'd rather be outside. That's why I liked working on *Delta.*

DWM: *Did you find out why you were*

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hanging over that cliff at the end of episode one of Dragonfire?

SYLVESTER: It was mystery. There was a reason why we did it at the time I think, but everyone's forgotten. A simple line would have solved it – perhaps, "Maybe Glitz has gone this way," or something.

DWM: *Ian Briggs, the writer, said the original idea was to have another corridor running back under the one you'd just come out of. You were supposed to be trying to swing down into it, and got stuck.*

SYLVESTER: I think they fell in love with the actual stunt and forgot what it was about.

DWM: *Does that happen a lot?*

SYLVESTER: Falling in love with the stunt? No, I don't think so.

PLAYING THE PART

DWM: *Have you drawn on anything in particular in your portrayal of the Doctor?*

SYLVESTER: I originally started off knowing I was a bit like Patrick Troughton and then brought out more of my own ideas, carrying on what I do. Again, with this new season I don't know how this Doctor's going to look. It's very frustrating – in the first story the Doctor's going to be very serious, along the lines of Jon Pertwee, the stories that I remember.

I haven't done it the way Jon would, it's just the way it was written and that's the way it seemed to be played. The other ones might be more comedic. Sometimes I do things that I think are very serious and people laugh at them and I can't think why.

DWM: *You're being very secretive in the first story as well . . .*

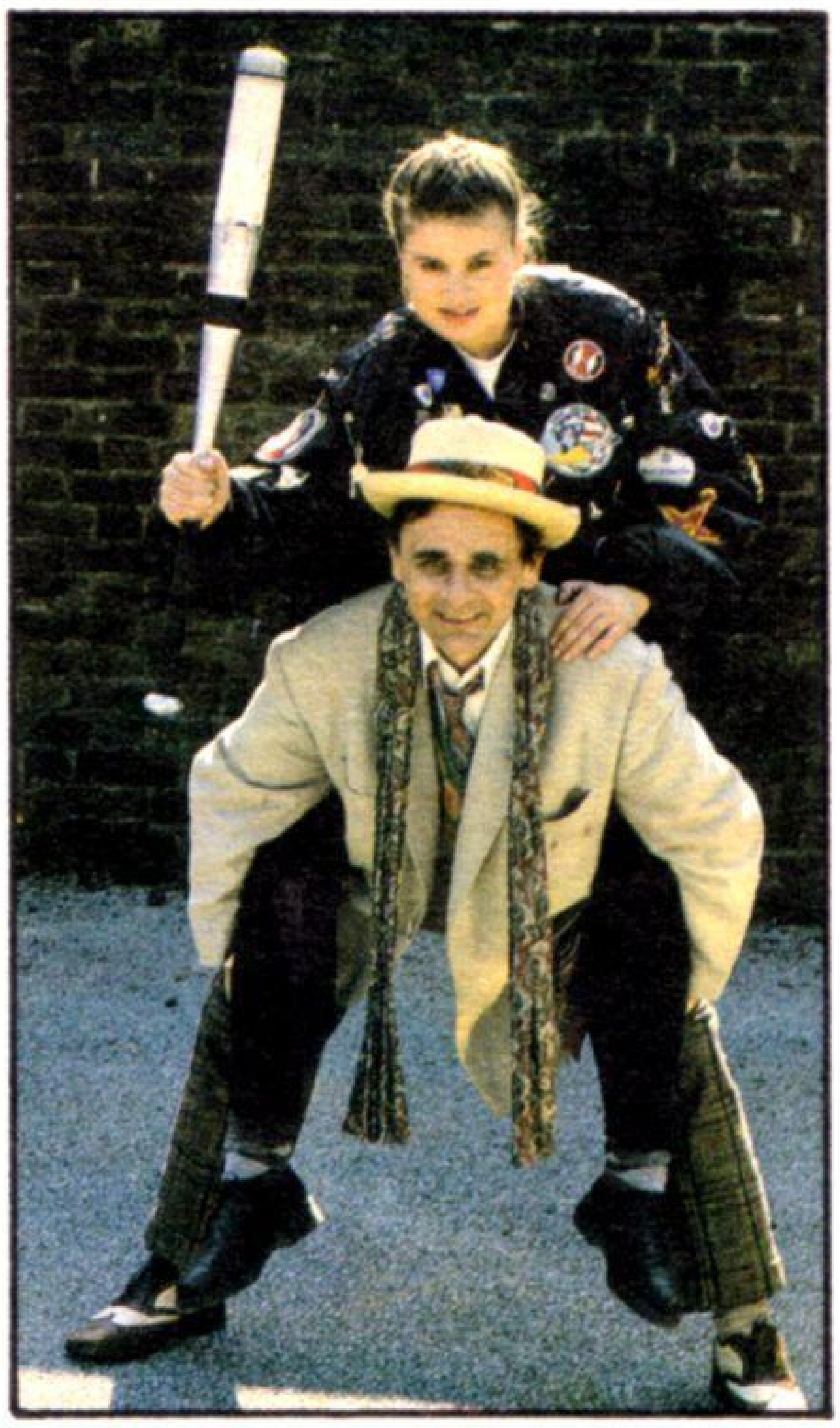
SYLVESTER: Am I? I'm up to something, there is a feeling that the Doctor has a deeper mystery, which the Script Editor, Andrew Cartmel, wants to give him. He felt that over the years, the Doctor's become too well known. We know he went to university somewhere and they've invented all sorts of things about him. This time we want to create the idea that there's something even more than just the Doctor. Not sinister, but slightly more dangerous.

DWM: *That should be a popular approach. People do like a sense of mystery, with not all of the answers up front.*

SYLVESTER: Yes. We've got Who? again – is he a good man or a bad man? I'm not saying we've got that far, just brought back the questions. Whether it works or not we'll have to wait and see.

DWM: *Would you like to do a purely historical story?*

SYLVESTER: Oh yes – just to see what really happened. You find that history tends to be written by the winners, not the losers. Take Richard III – his history is very warped. Most of it comes from Thomas More and the Bishop of Ely. The Bishop was a great enemy of Richard. Henry VII, the first Tudor, defeated him in order to get into power. Then the Tudors changed all the history. Richard III, it turns out, was most probably a pretty good king, a very nice man and now he's a monster.



I'd like to go back and meet Richard III and also Cromwell, if I could personally go, so I suppose I would like to do stories about those times. I don't think I'd like to go back too far – not when there weren't any people, for example!

DWM: *Would you prefer that the new Producer re-introduced the horror and suspense?*

SYLVESTER: Well you see this season we've introduced a different style to the last one, and I think there is a bit of horror in it, and suspense. Again, the frustration is that I haven't seen it and I can only go by what it felt like.

When you're rehearsing, there's time to think about it, but as you get further into recording the season there's no time for anything, you just get hold of the scripts, learn the lines, turn up to bump into the monsters and try and keep up with what the story is about. But you can never quite manage it, there's no time. You think you know what it's about, you hope you know what it's about and then you see it and, 'Ah, *that's* what it's about!'

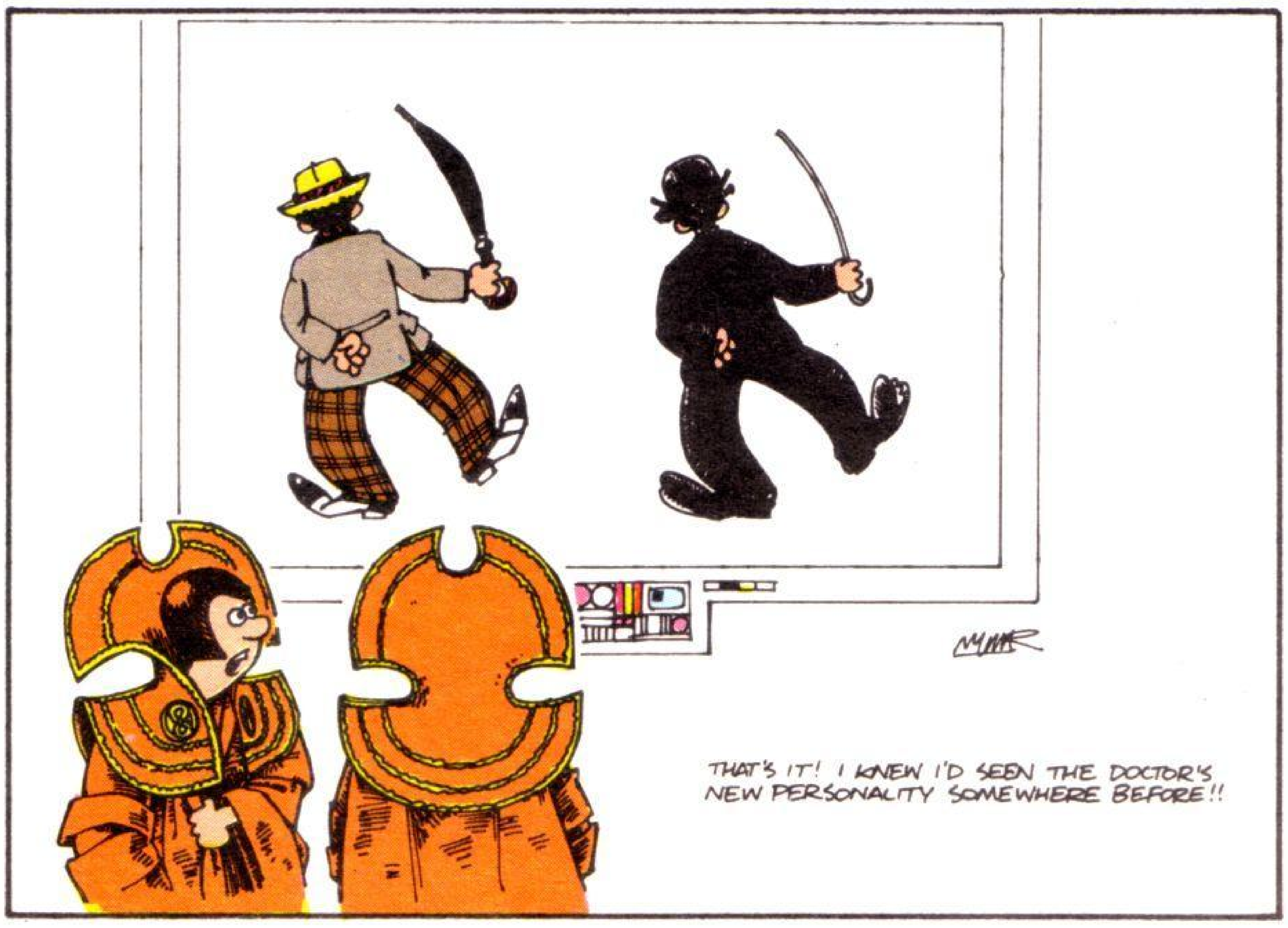
DWM: *Are there any particular moments you're looking forward to seeing, if you get a chance to see the season?*

SYLVESTER: Yes, lots! I'm looking forward to the one which was the hardest to do, *The Greatest Show in the Galaxy*. Sometimes, when a woman gives birth, did you know that often the harder it was, the more she loves that child? In a way, it was so hard doing that story that I just look forward to it, and because of all the agony we went through, it might be really good.

I've *heard* that it is rather frightening and sinister. We'll all just have to wait and see, like me!

Thanks to Sylvester McCoy and the Doctor Who *Production Office for arranging the interview. Interview by Paul Travers, including questions from Jamie Austin, Whitby, Yorkshire; Stephen Wood, Davyhulme, Manchester; Mr. Unknown, Manchester; Simon Belcher, Mansfield; John Ross, Renfrew; Adrian Robinson, Dudley, West Midlands; Clifton Thomas, Salisbury, Maryland, USA; Peter Stump, Connecticut, USA; Robert Dick, Fife; Paul Williams, North Wales; and Sheila Cranna, The Office!*

Nick's View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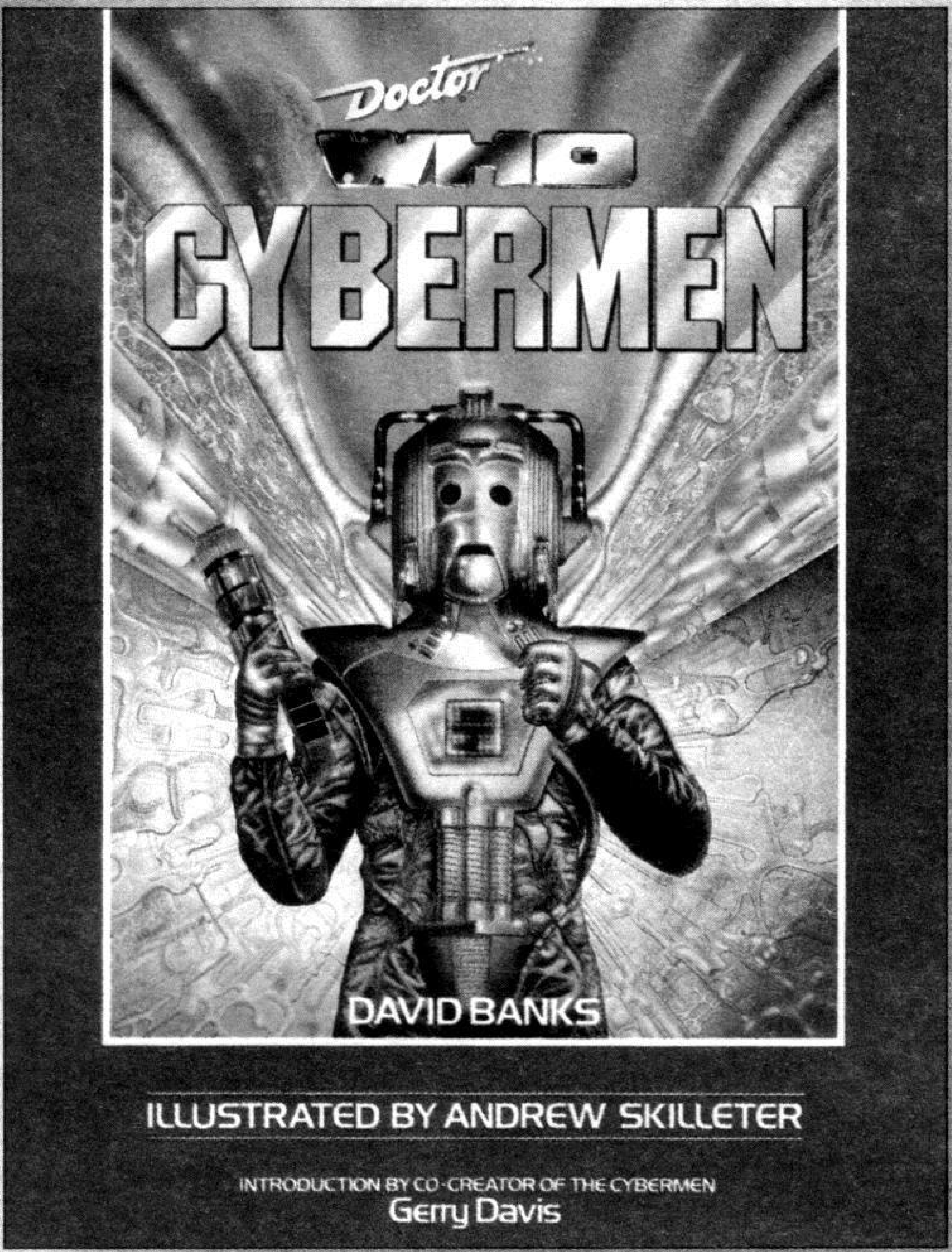
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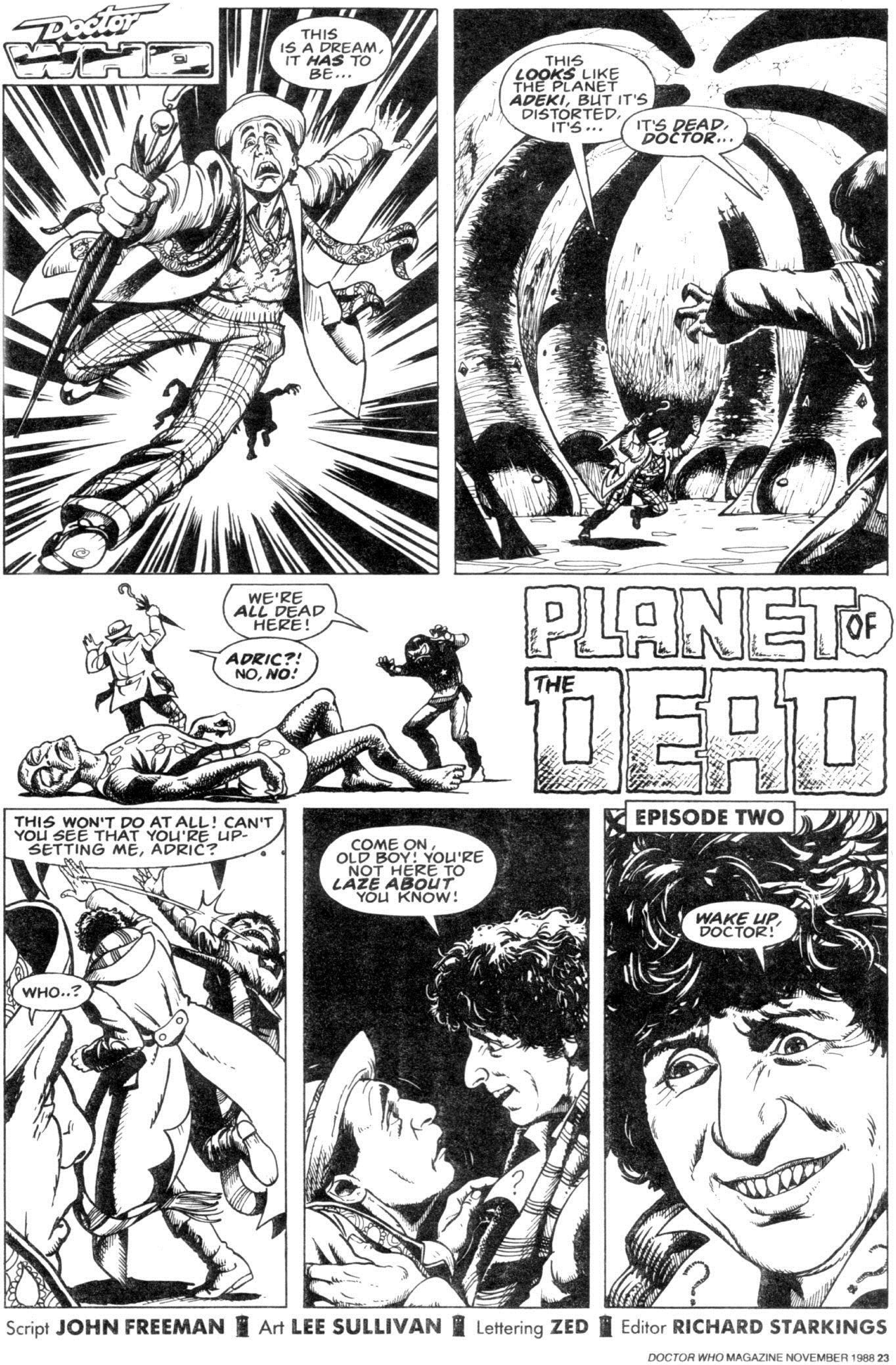
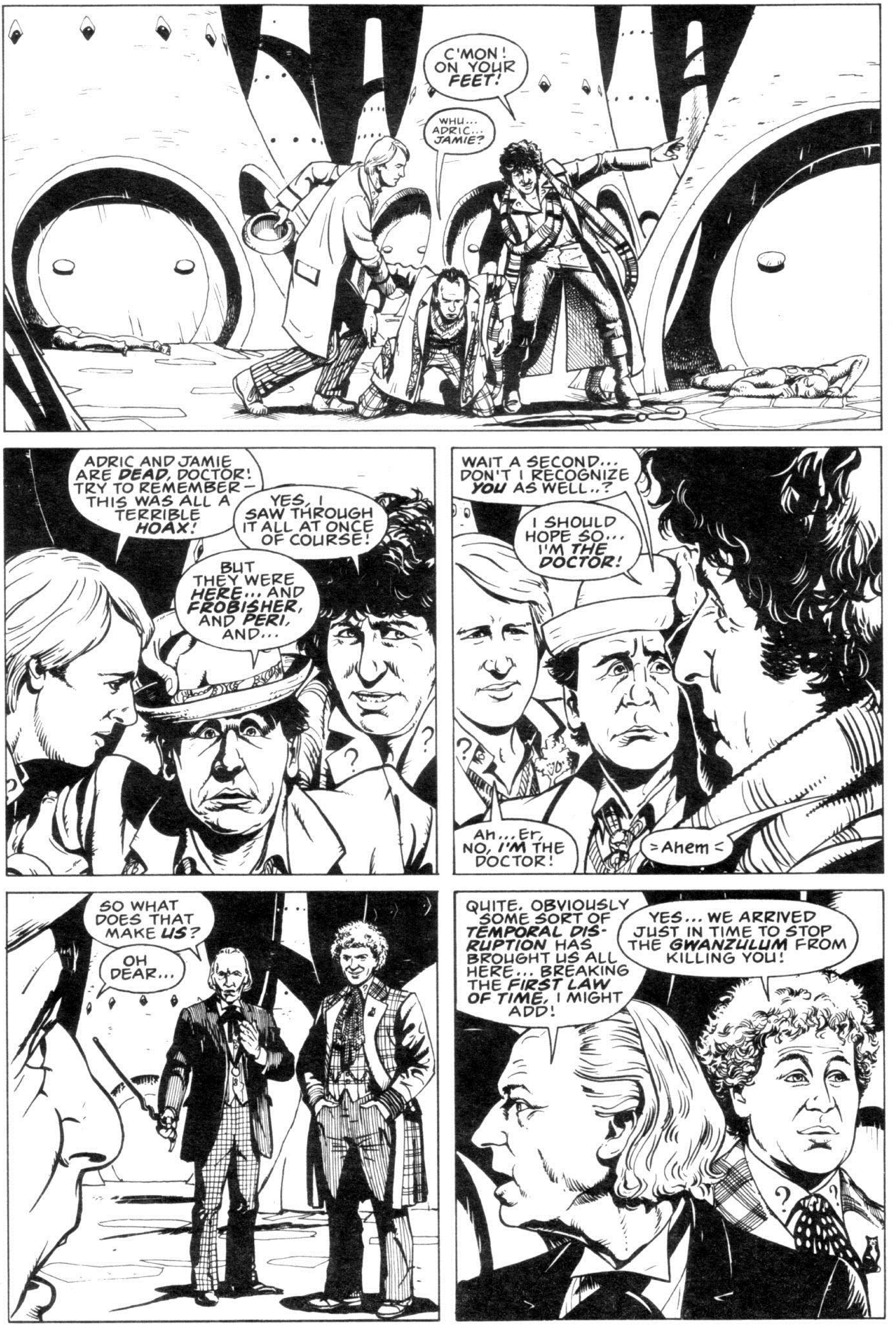
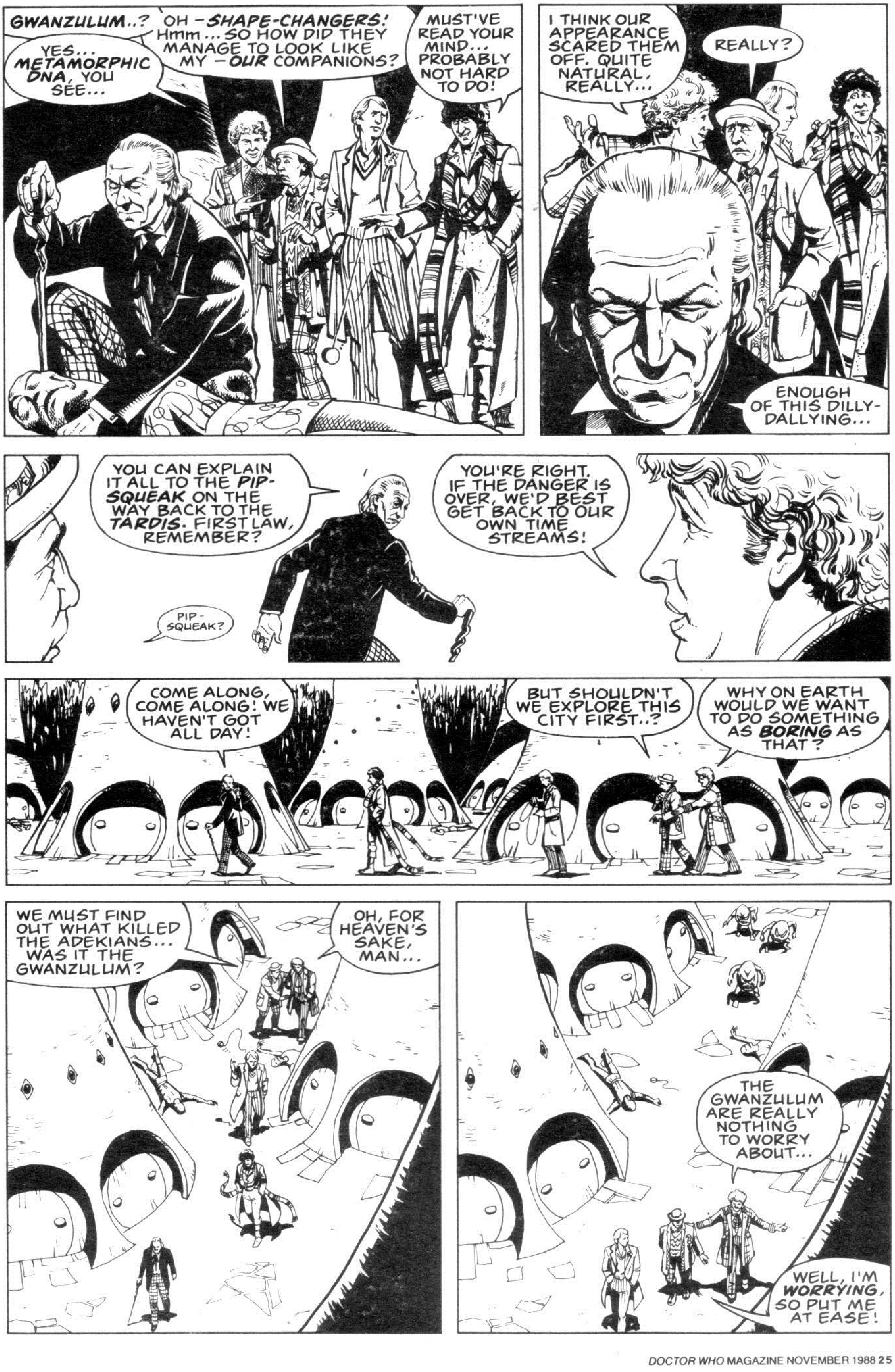
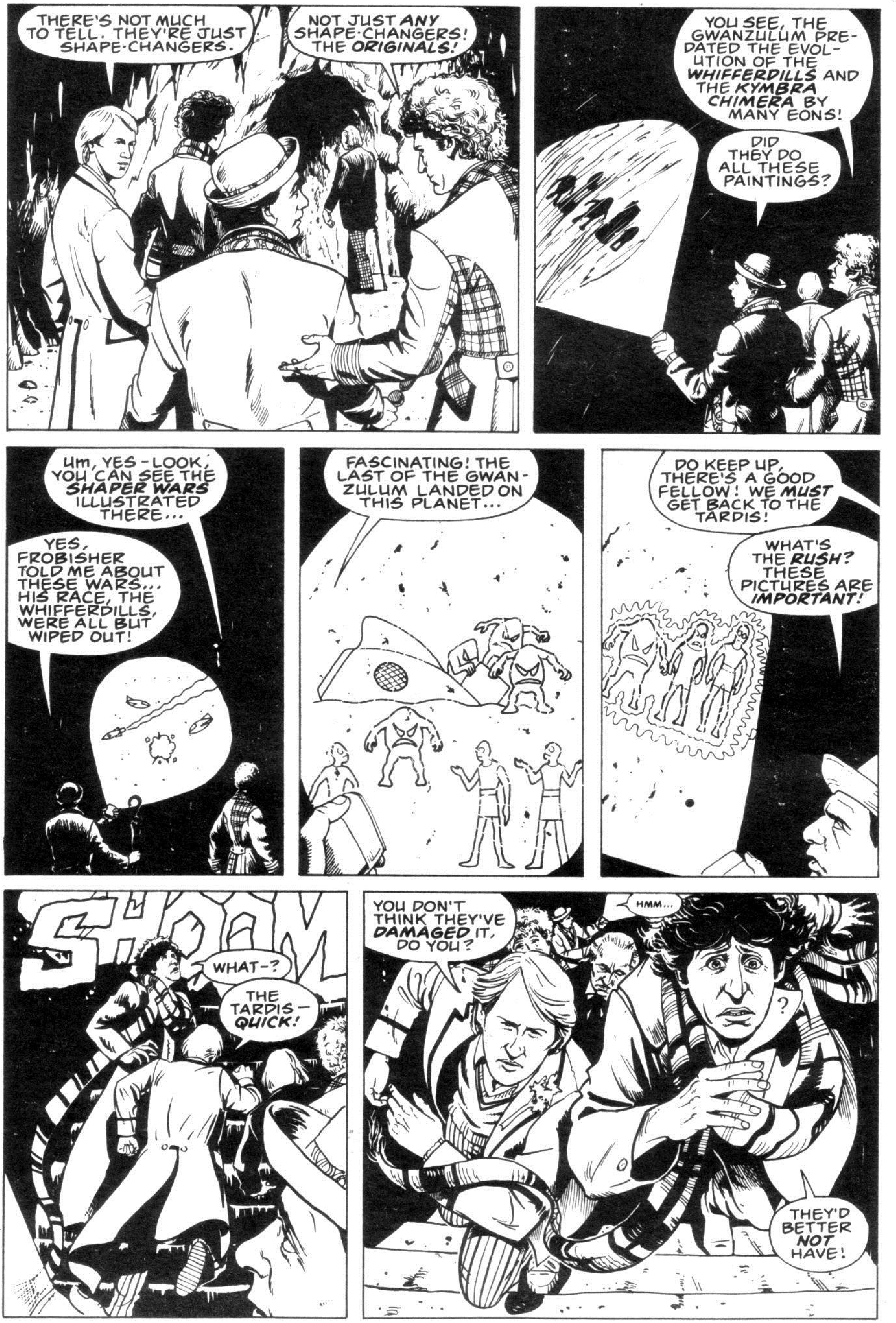
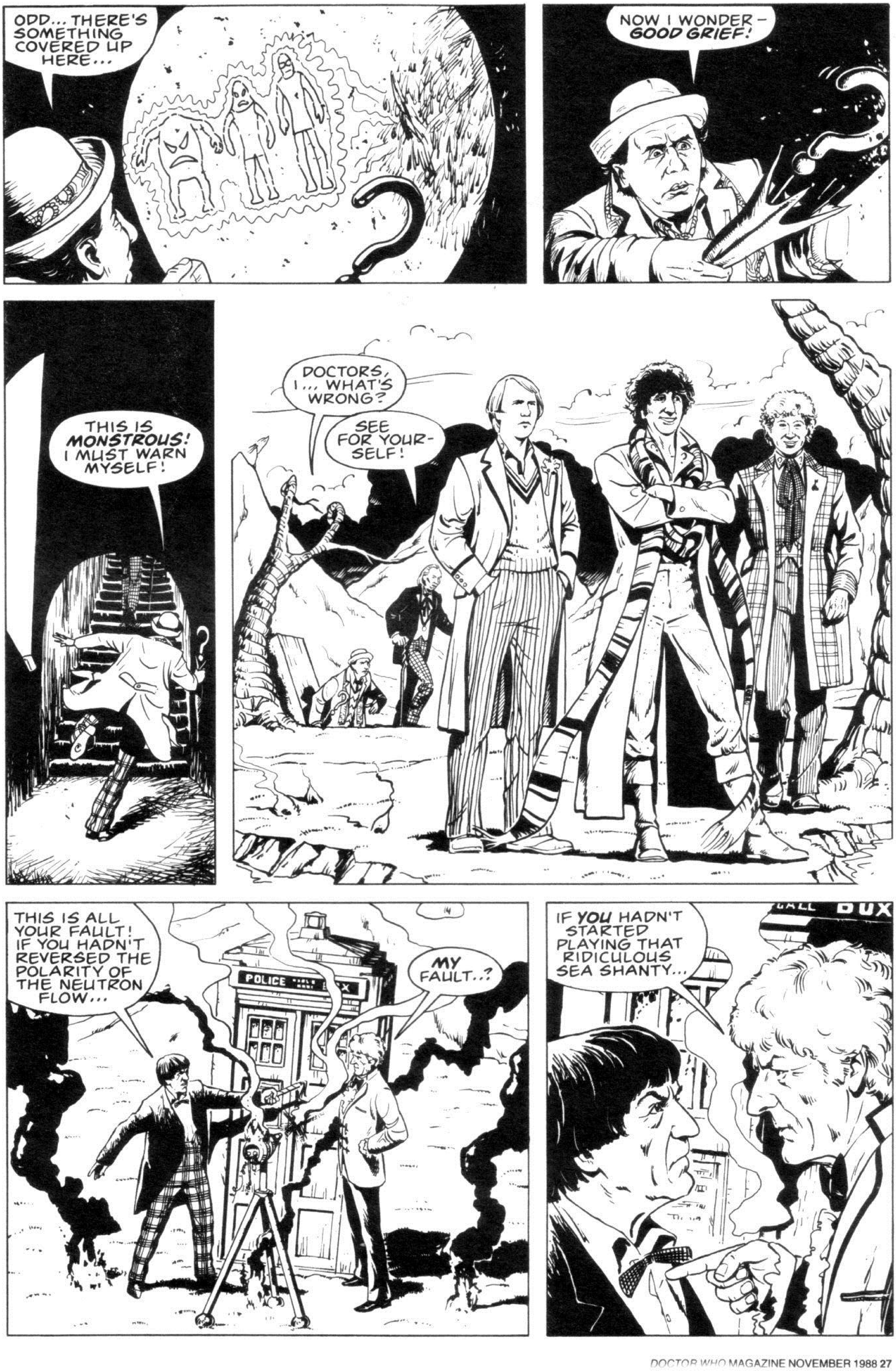

Doctor WHO
THIS IS A DREAM, IT *HAS* TO BE...
THIS *LOOKS* LIKE THE PLANET *ADEKI*, BUT IT'S DISTORTED, IT'S...
IT'S *DEAD, DOCTOR*...
WE'RE *ALL* DEAD HERE!
ADRIC?! NO, *NO!*
PLANET OF THE DEAD
EPISODE TWO
THIS WON'T DO AT ALL! CAN'T YOU SEE THAT YOU'RE UPSETTING ME, ADRIC?
WHO..?
COME ON, OLD BOY! YOU'RE NOT HERE TO *LAZE ABOUT* YOU KNOW!
WAKE UP, DOCTOR!

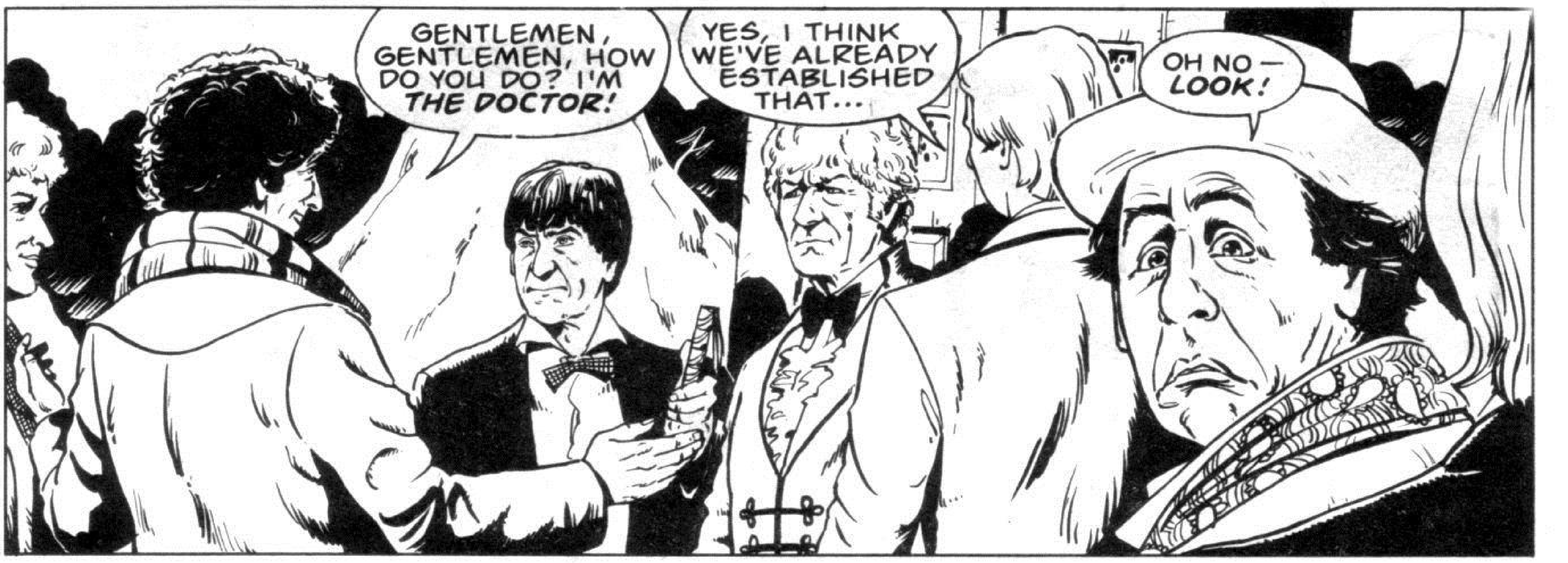
Script **JOHN FREEMAN** Art **LEE SULLIVAN** Lettering **ZED** Editor **RICHARD STARKINGS**

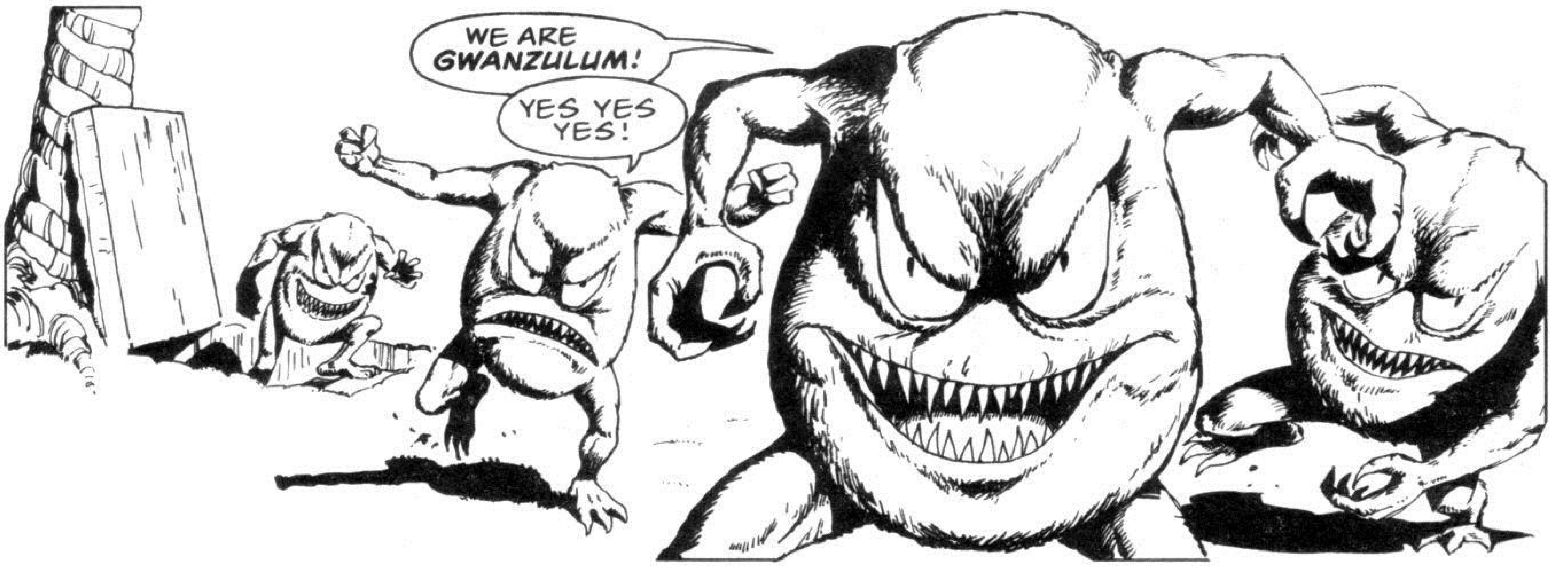

C'MON! ON YOUR **FEET!**
WHU... ADRIC... **JAMIE?**
ADRIC AND JAMIE ARE **DEAD**, DOCTOR! TRY TO REMEMBER— THIS WAS ALL A TERRIBLE **HOAX**!
YES, I SAW THROUGH IT ALL AT ONCE OF COURSE!
BUT THEY WERE **HERE**... AND **FROBISHER**, AND **PERI**, AND...
WAIT A SECOND... DON'T I RECOGNIZE **YOU** AS WELL..?
I SHOULD HOPE SO... I'M **THE DOCTOR**!
Ah... Er, NO, **I'M** THE DOCTOR!
>Ahem<
SO WHAT DOES THAT MAKE **US**?
OH DEAR...
QUITE. OBVIOUSLY SOME SORT OF **TEMPORAL DISRUPTION** HAS BROUGHT US ALL HERE... BREAKING THE **FIRST LAW OF TIME**, I MIGHT ADD!
YES... WE ARRIVED JUST IN TIME TO STOP THE **GWANZULUM** FROM KILLING YOU!

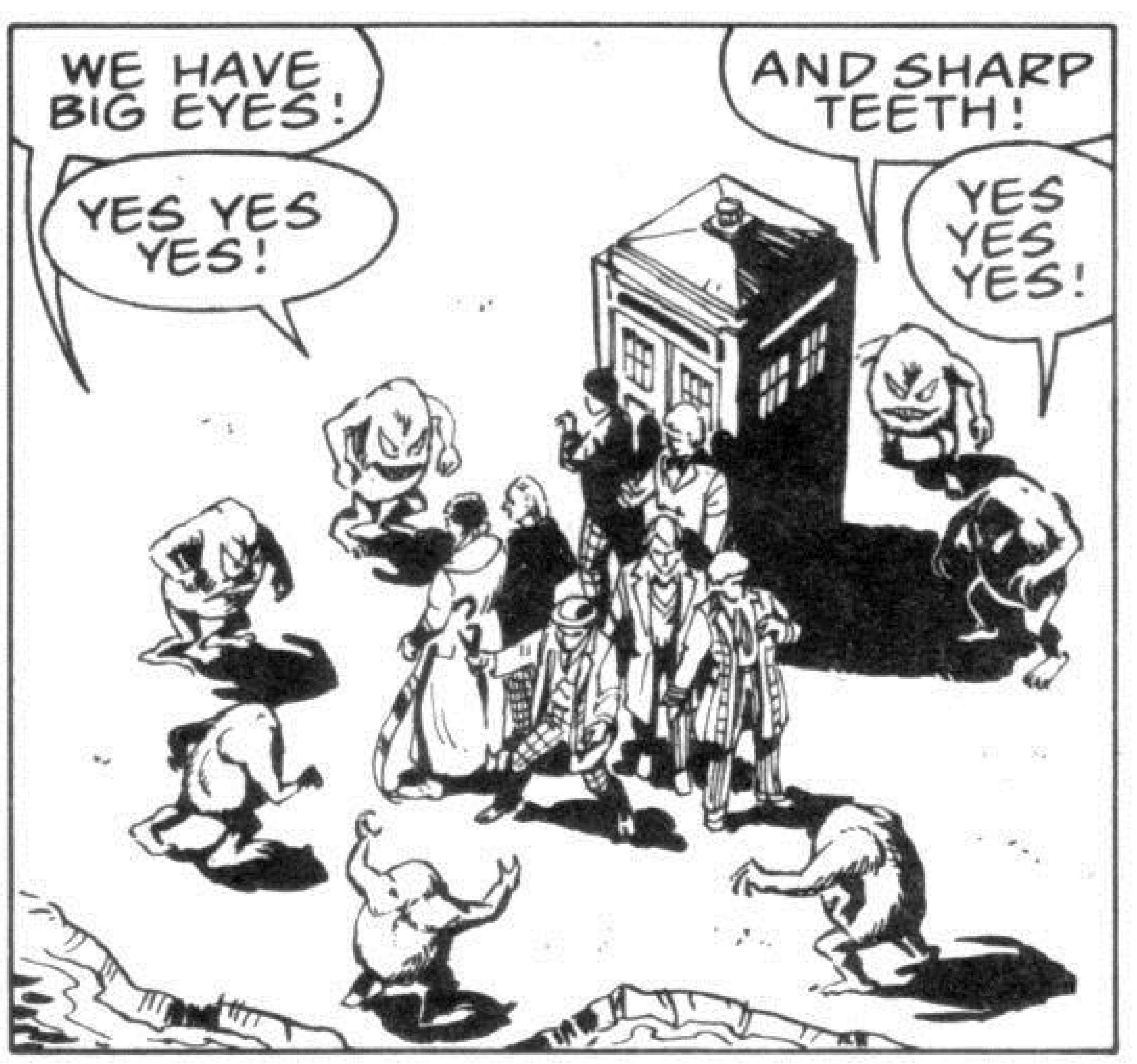

GWANZULUM..?
YES... **METAMORPHIC DNA**, YOU SEE...
OH – **SHAPE-CHANGERS!** Hmm ... SO HOW DID THEY MANAGE TO LOOK LIKE MY – **OUR** COMPANIONS?
MUST'VE READ YOUR MIND... PROBABLY NOT HARD TO DO!
I THINK OUR APPEARANCE SCARED THEM OFF. QUITE NATURAL, REALLY...
REALLY?
ENOUGH OF THIS DILLY-DALLYING...
YOU CAN EXPLAIN IT ALL TO THE **PIP-SQUEAK** ON THE WAY BACK TO THE **TARDIS**. FIRST LAW, REMEMBER?
PIP-SQUEAK?
YOU'RE RIGHT. IF THE DANGER IS OVER, WE'D BEST GET BACK TO OUR OWN TIME STREAMS!
COME ALONG, COME ALONG! WE HAVEN'T GOT ALL DAY!
BUT SHOULDN'T WE EXPLORE THIS CITY FIRST..?
WHY ON EARTH WOULD WE WANT TO DO SOMETHING AS **BORING** AS THAT?
WE MUST FIND OUT WHAT KILLED THE ADEKIANS... WAS IT THE GWANZULUM?
OH, FOR HEAVEN'S SAKE, MAN...
THE GWANZULUM ARE REALLY NOTHING TO WORRY ABOUT...
WELL, I'M **WORRYING**, SO PUT ME AT EASE!

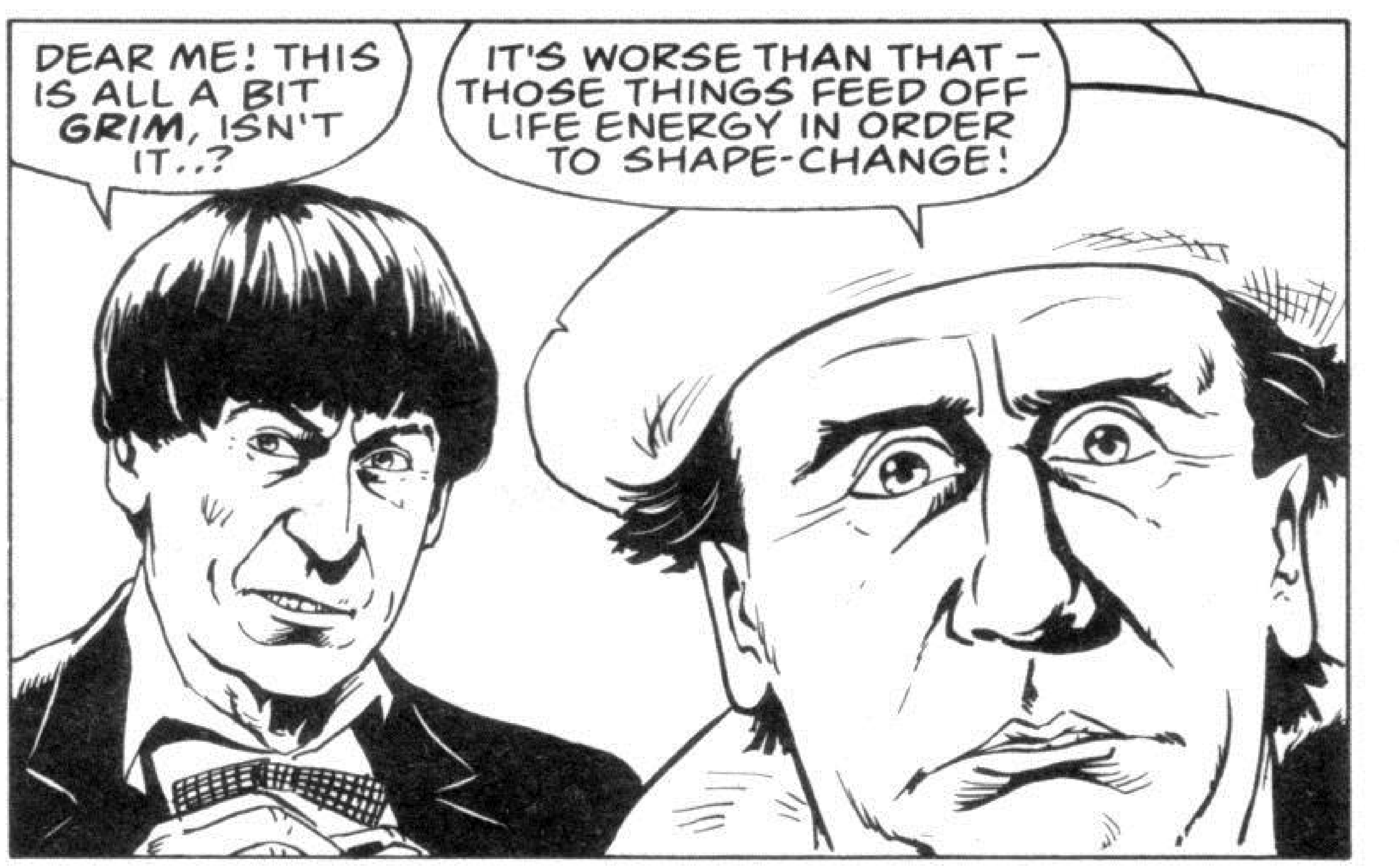

THERE'S NOT MUCH TO TELL. THEY'RE JUST SHAPE-CHANGERS.
NOT JUST ANY SHAPE-CHANGERS! THE ORIGINALS!
YOU SEE, THE GWANZULUM PREDATED THE EVOLUTION OF THE WHIFFERDILLS AND THE KYMBRA CHIMERA BY MANY EONS!
DID THEY DO ALL THESE PAINTINGS?
UM, YES - LOOK, YOU CAN SEE THE SHAPER WARS ILLUSTRATED THERE...
YES, FROBISHER TOLD ME ABOUT THESE WARS... HIS RACE, THE WHIFFERDILLS, WERE ALL BUT WIPED OUT!
FASCINATING! THE LAST OF THE GWANZULUM LANDED ON THIS PLANET...
DO KEEP UP, THERE'S A GOOD FELLOW! WE MUST GET BACK TO THE TARDIS!
WHAT'S THE RUSH? THESE PICTURES ARE IMPORTANT!
SHOOM
WHAT-?
THE TARDIS - QUICK!
YOU DON'T THINK THEY'VE DAMAGED IT, DO YOU?
HMM...
?
THEY'D BETTER NOT HAVE!

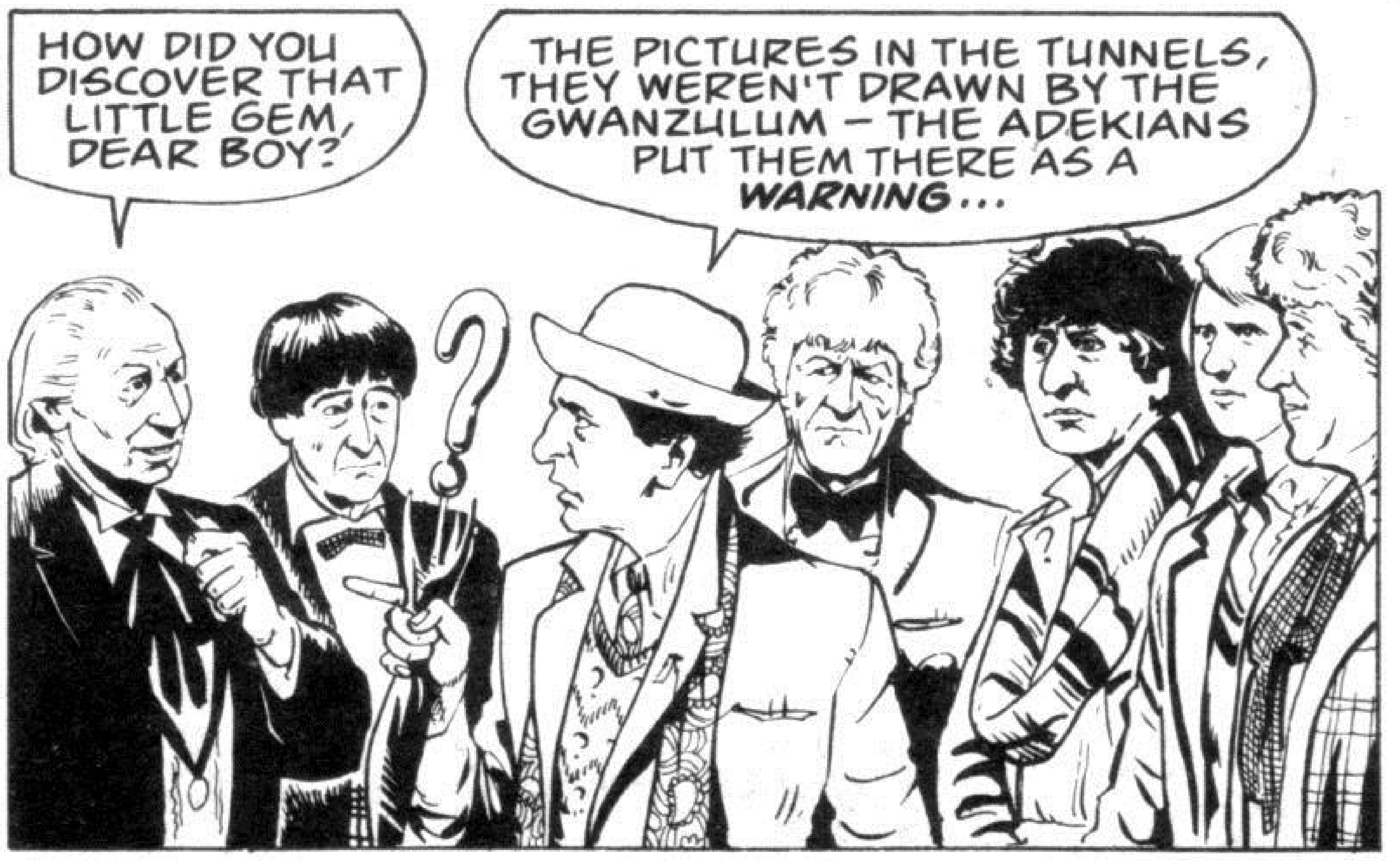

ODD... THERE'S SOMETHING COVERED UP HERE...
NOW I WONDER – *GOOD GRIEF!*
THIS IS *MONSTROUS!* I MUST WARN MYSELF!
DOCTORS, I... WHAT'S WRONG?
SEE FOR YOURSELF!
THIS IS ALL YOUR FAULT! IF YOU HADN'T REVERSED THE POLARITY OF THE NEUTRON FLOW...
POLICE
MY FAULT..?
IF *YOU* HADN'T STARTED PLAYING THAT RIDICULOUS SEA SHANTY...

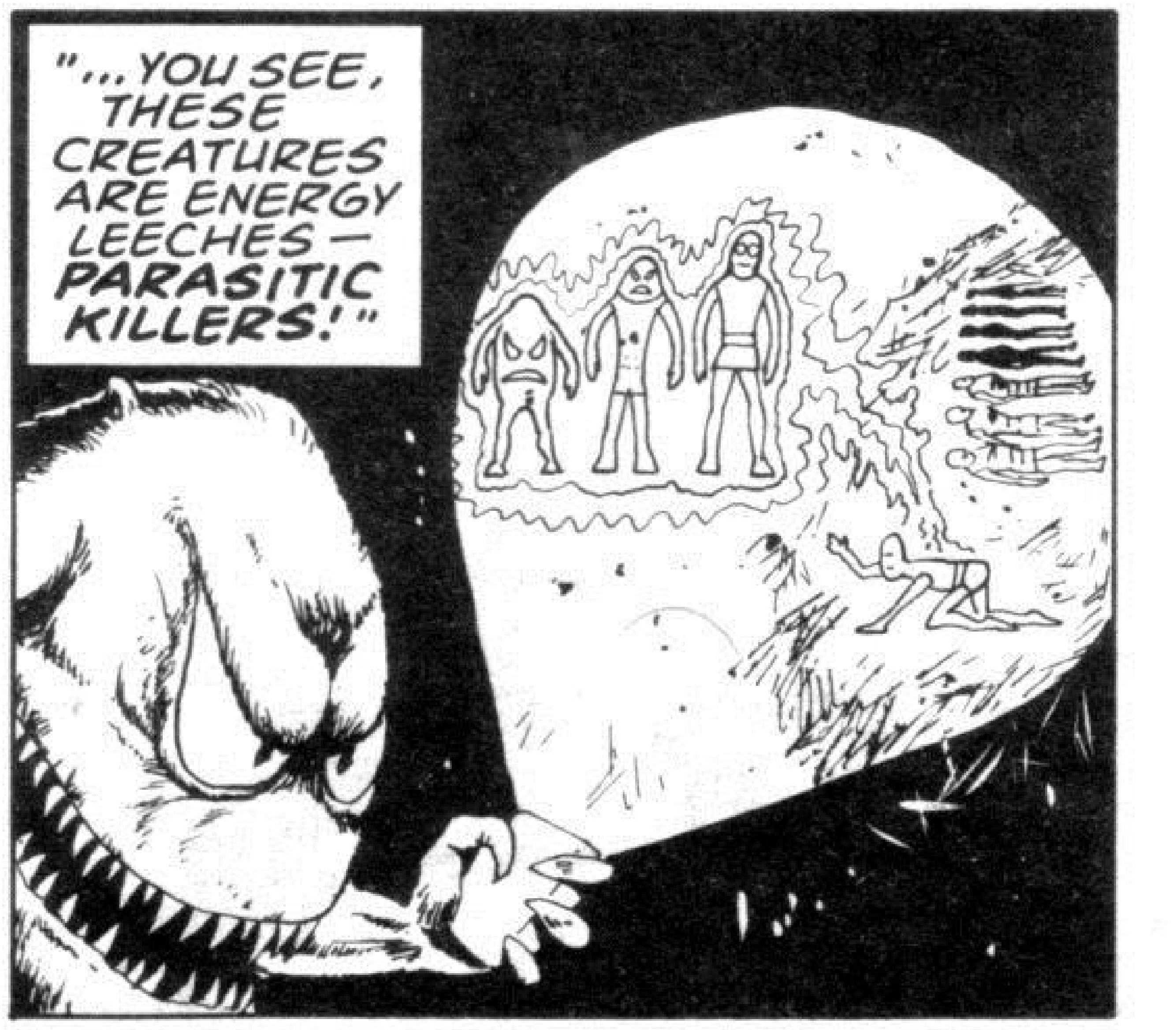

GENTLEMEN, GENTLEMEN, HOW DO YOU DO? I'M **THE DOCTOR!**
YES, I THINK WE'VE ALREADY ESTABLISHED THAT...
OH NO — **LOOK!**

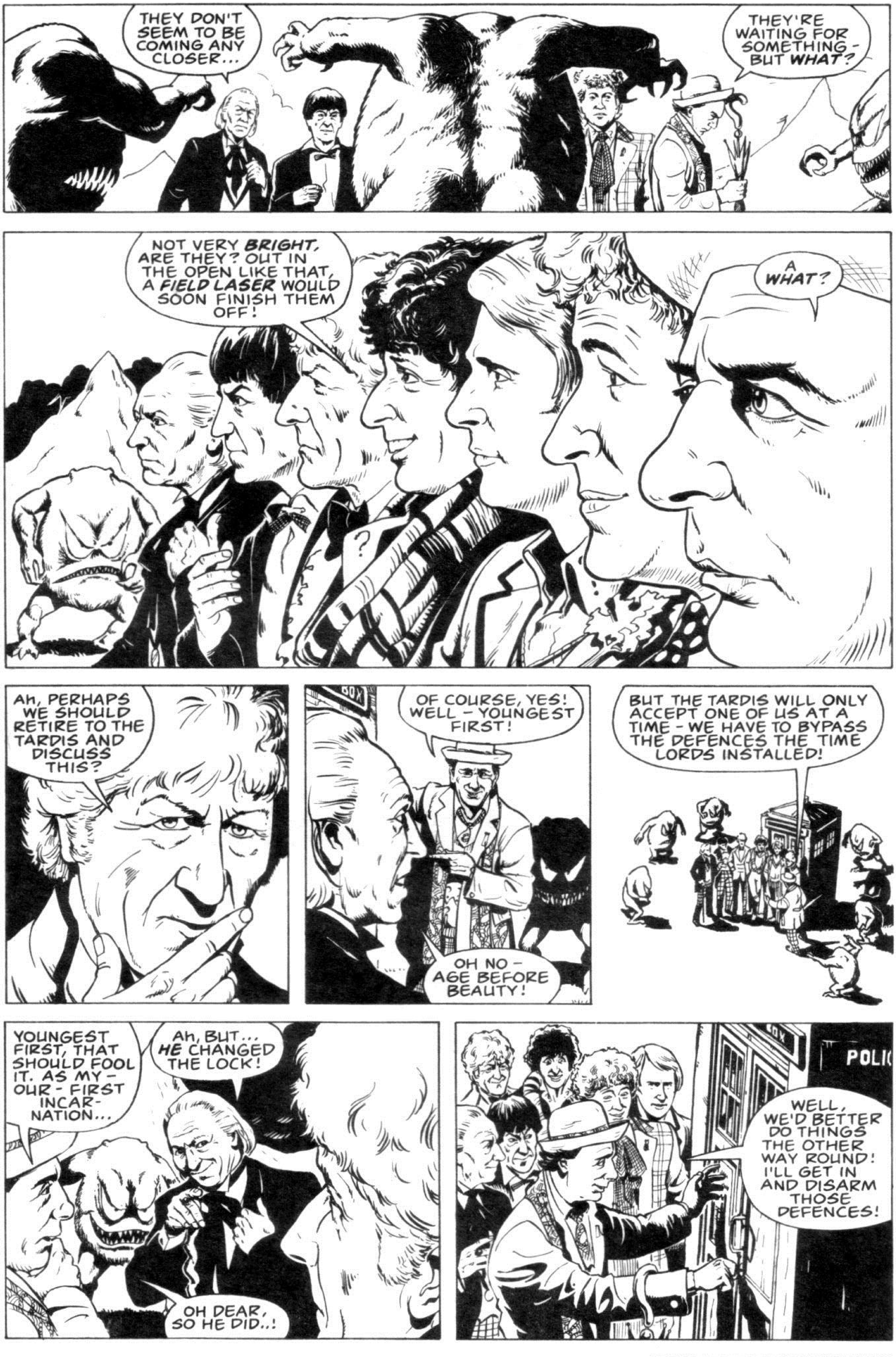

WE ARE **GWANZULUM!**
YES YES YES!

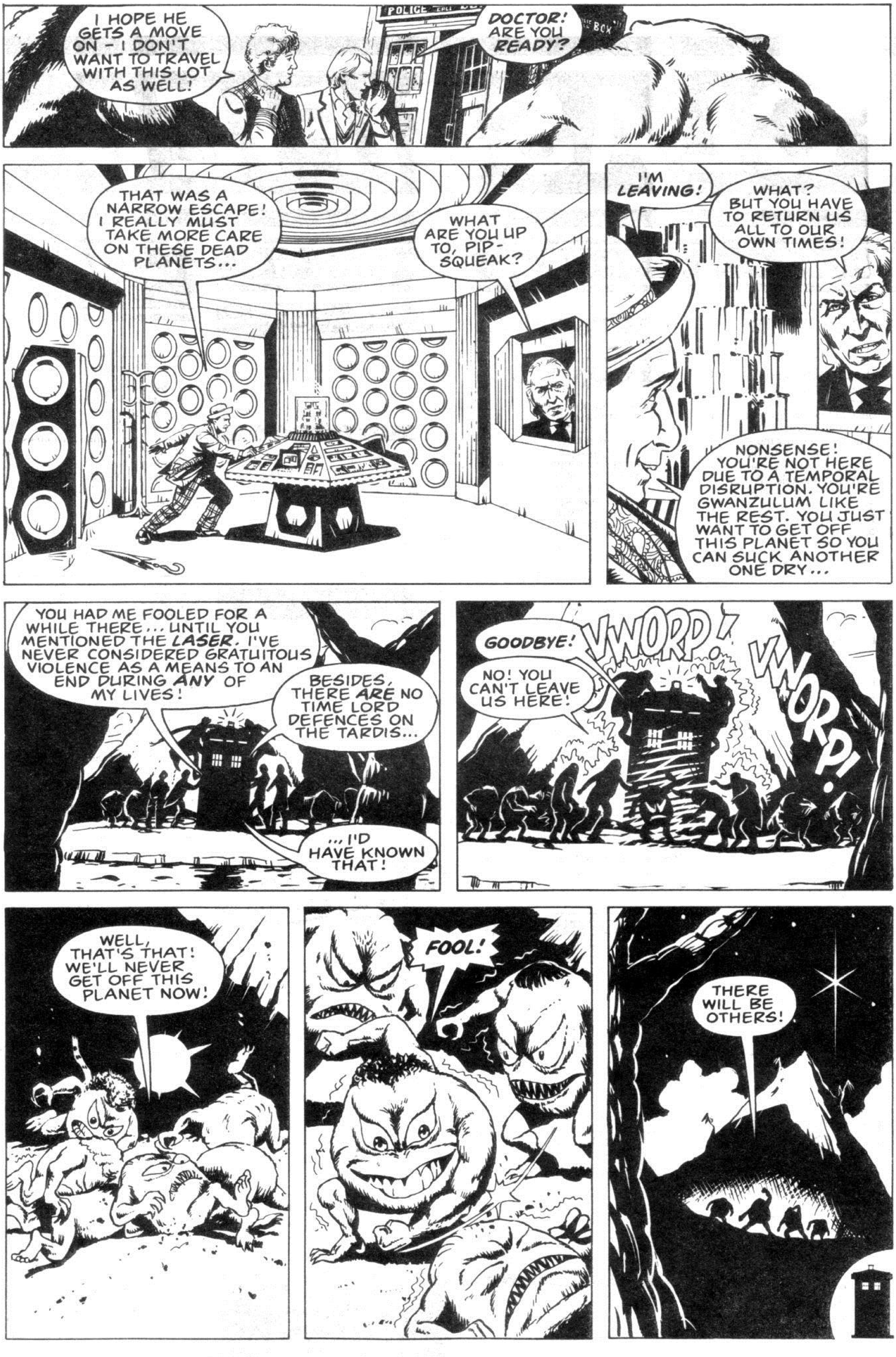

WE HAVE BIG EYES!
YES YES YES!
AND SHARP TEETH!
YES YES YES!


DEAR ME! THIS IS ALL A BIT **GRIM**, ISN'T IT..?
IT'S WORSE THAN THAT — THOSE THINGS FEED OFF LIFE ENERGY IN ORDER TO SHAPE-CHANGE!


HOW DID YOU DISCOVER THAT LITTLE GEM, DEAR BOY?
THE PICTURES IN THE TUNNELS, THEY WEREN'T DRAWN BY THE GWANZULUM — THE ADEKIANS PUT THEM THERE AS A **WARNING**...


"...YOU SEE, THESE CREATURES ARE ENERGY LEECHES — **PARASITIC KILLERS!**"


THEY DON'T SEEM TO BE COMING ANY CLOSER...
THEY'RE WAITING FOR SOMETHING - BUT **WHAT**?
NOT VERY **BRIGHT**, ARE THEY? OUT IN THE OPEN LIKE THAT, A **FIELD LASER** WOULD SOON FINISH THEM OFF!
A **WHAT**?
Ah, PERHAPS WE SHOULD RETIRE TO THE TARDIS AND DISCUSS THIS?
BOX
OF COURSE, YES! WELL - YOUNGEST FIRST!
OH NO - AGE BEFORE BEAUTY!
BUT THE TARDIS WILL ONLY ACCEPT ONE OF US AT A TIME - WE HAVE TO BYPASS THE DEFENCES THE TIME LORDS INSTALLED!
YOUNGEST FIRST, THAT SHOULD FOOL IT. AS MY - OUR - FIRST INCARNATION...
Ah, BUT... **HE** CHANGED THE LOCK!
OH DEAR, SO HE DID..!
BOX
POLIC
WELL, WE'D BETTER DO THINGS THE OTHER WAY ROUND! I'LL GET IN AND DISARM THOSE DEFENCES!


POLICE BOX
I HOPE HE GETS A MOVE ON – I DON'T WANT TO TRAVEL WITH THIS LOT AS WELL!
DOCTOR! ARE YOU READY?
THAT WAS A NARROW ESCAPE! I REALLY MUST TAKE MORE CARE ON THESE DEAD PLANETS...
WHAT ARE YOU UP TO, PIP-SQUEAK?
I'M LEAVING!
WHAT? BUT YOU HAVE TO RETURN US ALL TO OUR OWN TIMES!
NONSENSE! YOU'RE NOT HERE DUE TO A TEMPORAL DISRUPTION. YOU'RE GWANZULUM LIKE THE REST. YOU JUST WANT TO GET OFF THIS PLANET SO YOU CAN SUCK ANOTHER ONE DRY...
YOU HAD ME FOOLED FOR A WHILE THERE... UNTIL YOU MENTIONED THE LASER. I'VE NEVER CONSIDERED GRATUITOUS VIOLENCE AS A MEANS TO AN END DURING ANY OF MY LIVES!
BESIDES, THERE ARE NO TIME LORD DEFENCES ON THE TARDIS...
...I'D HAVE KNOWN THAT!
GOODBYE!
VWORP!
NO! YOU CAN'T LEAVE US HERE!
VWORP!
WELL, THAT'S THAT! WE'LL NEVER GET OFF THIS PLANET NOW!
FOOL!
THERE WILL BE OTHERS!

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REL TIME

Rel Time is compiled from a variety of sources. Special acknowledgements to Bruce Simpson of the *Doctor's Date Book.* It is intended as a guide to all aspects of *Who* related events, plus many other SF and Fantasy events that should also be of interest. Information for these pages welcome, from Local Group to Convention News. Please send to **Rel Time,** *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and **Marvel U.K.** accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Always enclose an s.a.e. or IRCs when writing to contacts listed, please.**

Saturday 15th October
Merseyside Local Group (MLG) Meeting, guest John Freeman (Editor of **DWM**). 11.00am-7.00pm Kingston Hotel, James Street, Liverpool. Further details, Graeme Wood, 48 Western Avenue, Speke, Liverpool L24 3UR.

Saturday 26th October
Leeds Comic Mart, Griffin Hotel, Boar Lane, Leeds.

Friday 28th-30th October
ConCert Stakis Grosvenor Hotel, Edinburgh. Guests include Tanith Lee and Ed Bishop (well known for his role as Commander Straker in *UFO* and an acknowledged Guest of Honour par excellence). Full membership £15.00, Saturday only £9.00. Supporting £8.00, Under 16 £9.00 full, £5 Saturday. Details from ConCert, 97 Harrison Road, Edinburgh EH11 1LT.

Saturday 29th-30th October
***Doctor Who* / Gerry Anderson Fantasy Convention** 11.00-6.00pm (both days), Piccadilly Plaza Exhibition Hall, York Street, off Mosley Street, Piccadilly, Manchester City Centre. £1.00 admission each day, or £1.50 two day ticket. Videos and merchandise stands.

Saturday 29th-30th October
***The Secret Service* Convention** The Griffin Hotel, Leeds, England. Programme includes screenings of all thirteen episodes of The Secret Service, the *Space Police* pilot (Gerry Anderson's projected new series) and appearances by Gerry and Mary Anderson. Fanderson Members £8, Non-members £10. Registration forms: Neil Swain, 82 Upper Lane, Netherton, Nr. Wakefield, West Yorkshire.

Saturday 5th-6th November
Tachyon Telefantasy Convention, Stourbridge Town Hall, West Midlands. Registration £7 per day, proceeds to Cot Death and Children in Need charities. Details (enclose s.a.e.) from Martin Shuttleworth, Tachyon, 70 Cross Street, Wall Heath, Kingswinford, West Midlands.

Sunday 6th November
Comic Mart, 12.00 Camden Centre, London. Opposite St. Pancras Station.

Thursday 10th November
***Doctor Who Magazine,* Issue 143 on sale – order a copy today! Details, Page 34.**

Saturday 12th November
Manchester Comic Mart, 11.00 Piccadilly Plaza Exhibition Hall, York Street, Admission 40p

Saturday 12th November
Movie Fair '88 10.30-5pm New Ambassadors Hotel, 12 Upper Woburn Place, London WC1.

Saturday 19th November
Movie Mania – Film Collectors Fair, 10.00am-5.00pm Piccadilly Exhibition Hall, York Street, Manchester.

Wednesday 23rd November
25 Years of *Doctor Who*

Saturday 26th November
Leeds Comic Mart, 12.00 The Griffin Hotel, Boar Lane, Leeds.

CLUB SPOT

Entries for this spot welcome. Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. **ALWAYS enclose a stamped addressed envelope when writing to Local Groups, or IRCs for overseas mail.**

Hyde Fundraisers – Children in Need Collection 1988. *Doctor Who* fans are joining the group again to collect for this Appeal. Last year the group included Cybermen, Davros, a Dalek and various Doctors. Anyone wishing to join in the collecting should contact Hyde Fundraisers, 31, Marler Road, Hyde, Cheshire SK14 4BD.

***Doctor Who* Appreciation Society** P.O. Box 159, London SW17 8BU.

Manchester Local Group Another centre of Mancunian *Who* activity, details from W. Nuttall, 98, Rake Lane, Clifton, Manchester M27 2RB.

***Doctor Who* Local Group** (Manchester) Non D.W.A.S., contact Keith Scholes, 50, Gladstone Road, Urmston, Manchester M31 1XZ.

***Who* Appreciation North Tyneside.** Membership entitles you to 10% discount on goods from *Timeslip,* the SF and comic book shop in Prudhoe Place, Newcastle. Details, Chris Taberham, 50, Oaktree Avenue, Walkerville, Newcastle-upon-Tyne, Tyne and Wear.

The Friends Of The Doctor The official BBC-sponsored club for American fans. The $5 membership offers a kit and 4 quarterly newsletters and is obtainable by writing to The Friends of the Doctor, P.O. Box 2030, MEdia PA 19063.

The Companions of *Doctor Who* (CODW) is the largest non-profit making *Who* club in North America. CODW has had over 3500 members since its conception in 1981.

CODW publishes a newsletter called *The Unpaid Scientific Advisor* and publishes its own fanzine, *Timelog,* which is the oldest fanzine in the US.

"Our goal is to promote *Doctor Who* and have fun," says 'Chancellor' Alex Lucyshyn. Dues: $8.00 US, £10.00 UK, $20.00 Australia, and $12.00 Canada. Overseas mail is sent via air, however surface rates are available upon request. These entitle to you the newsletter, published about ten times a year, and an introductory membership kit. Further information from: The Companions of *Doctor Who,* PO Box 724002, Atlanta, GA 30339 USA.

Australasian *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111. 8 Issues of newsletter a year, published every six weeks.

New Zealand *Doctor Who* Fan Club Dues NZ $10. Bi-monthly 'zine, Time/Space Visualiser, Details from P.O. Box 4473, Christchurch, New Zealand.

EXHIBITIONS

Longleat House *Doctor Who* Exhibition, near Warminster, Wiltshire. Splendid Silver Jubilee displays, with much new material. Open from 10a.m. daily until the end of October. Admission: 50p, Under 4, Free. All in One Tickets for all 13 exhibitions at Longleat, are £7 Adult, £6 Senior Citizens, Child £5.

25 Years of *Doctor Who,* 10am-5pm, Paisley Museum and Art Gallery, Paisley, Scotland. Monday 14th-Saturday 26th (Not Sunday). Admission Free, but any money raised will be donated to charity. Organised by the Glasgow, Falkirk and Edinburgh Local Groups, exhibits include The Master's "Victoria" statue, a full size replica Police Box and a Dalek. Part of the "Paisley 500" Festivities.

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Full addresses are printed only where requested.

THINK FIRST, IAIN!

How dare Iain Robertson (**DWM** 140) use the term 'mentally ill' in his abusive attacks on certain sections of fandom. If he had the misfortune to know someone who indeed was genuinely ill, he wouldn't use the term so lightly. As for his other comments, if he didn't expect you to print his letter, why did he bother to write such vitriol in the first place?

Secondly, I for one am glad to see him vanish from the world of *Doctor Who.* The show can do without his kind and he will not be missed.

Now that's off my chest, a few words about the magazine. Apart from the comic strip, it's brilliant. The only way the afore-mentioned hindrance can be improved is by its removal!

Finally, I think John Nathan-Turner's years as producer are second only to those of Barry Letts. He far surpassed the over-rated Hinchcliffe era, although I enjoyed that too. Season 24 was only a minor hiccup.

Paul Kinnear
New Ferry
Wirral

LIKEWISE!

May I suggest that *Doctor Who* is a television programme, one which basically exists to entertain, amuse and maybe provoke some thought? It should *never* have to suffer the likes of people who have become so twisted and bitter that they write such a letter as Mr. Robertson's. I honestly cannot comprehend the motivation behind such a selfish and downright offensive letter. I perhaps do not think the show is as good as it was, but I don't then jump up and down, stamp my feet and cancel my **DWM** subscription! After reading his letter, will anyone care if Mr. Robertson watches the show again? It is he who is missing out, and I feel fandom is better off without people like this.

Shawn Franks
Leicester

AND JUST TO RUB IT IN . . .

I am totally fed up with people moaning about *Doctor Who.* Iain Robertson's letter was the last straw, if that's his attitude then good riddance.

If people don't have anything constructive to say, then they can push off and watch *Star Trek.*

Christopher Jones
62, Queen Elizabeth Way
Monkwick Est.,
Colchester,
Essex.

TURNED NASTY

The saddest aspect of the continuing 'JN-T debate' is the seemingly irreparable split that has occurred in fandom. Unlike previous disagreements, neither faction appears willing to respect the opinions of the other. Things have now turned very nasty indeed; personal abuse has replaced constructive praise or criticism. So, what's to be done? Well for a start, **DWM** could do more. The pompous 'What Price Fame' (Issue 134) article was hardly beneficial, guaranteed as it was to incense a large percentage of the readership. Personally I hope that the programme's supporters can put its recent past to the back of their minds for the time being and look forward.

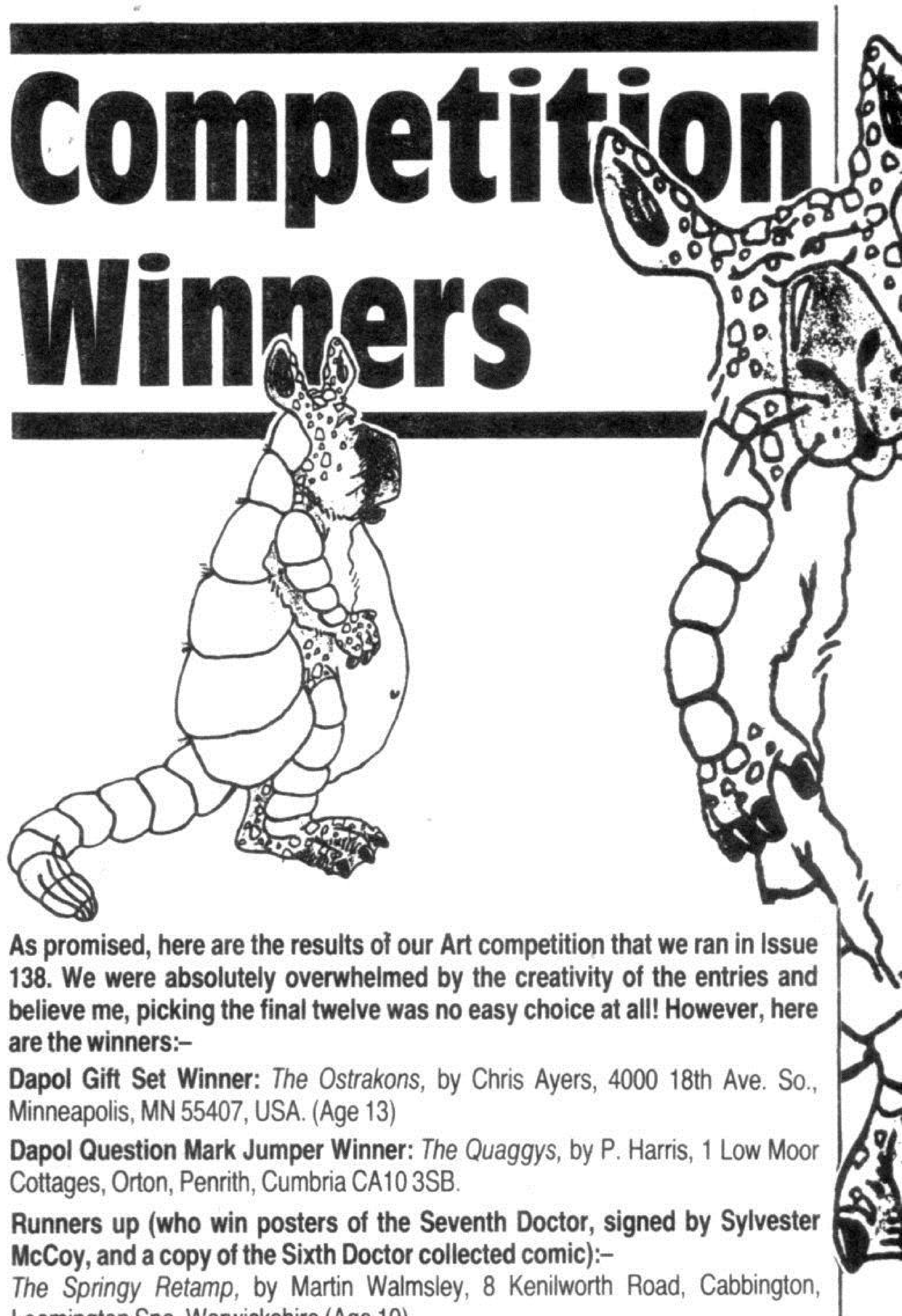
Surely the future of *Doctor Who* is looking brighter than ever. With a potentially brilliant Doctor, the threat of imminent cancellation no longer looming, the innovations that will come from a new producer and a major film, there should be a wave of optimism flooding over *Doctor Who* fandom.

So let's hope that common sense prevails, or could it be that we really are deserving of the obsessed lunatic tag that the tabloids persist in applying to us?

Chris Howarth
Swinton
Manchester

I THINK THIS ONE WILL REALLY WIPE YOU OUT! HAW, HAW!

Competition Winners



As promised, here are the results of our Art competition that we ran in Issue 138. We were absolutely overwhelmed by the creativity of the entries and believe me, picking the final twelve was no easy choice at all! However, here are the winners:–

Dapol Gift Set Winner: *The Ostrakons,* by Chris Ayers, 4000 18th Ave. So., Minneapolis, MN 55407, USA. (Age 13)

Dapol Question Mark Jumper Winner: *The Quaggys,* by P. Harris, 1 Low Moor Cottages, Orton, Penrith, Cumbria CA10 3SB.

Runners up (who win posters of the Seventh Doctor, signed by Sylvester McCoy, and a copy of the Sixth Doctor collected comic):–
The Springy Retamp, by Martin Walmsley, 8 Kenilworth Road, Cabbington, Leamington Spa, Warwickshire (Age 10).
The Onihrans, by Elby Buttery, 20B Brightside Avenue, Pikesville, Maryland, 21208 USA (Age 28).
The Crustacean, by Ben Morris 38, Arno Vale Road, Woodthorpe, Nottingham (Age 18).
Untitled Nasty Crocodile Thingy, by John Atkins, 37 Derek Avenue, Wellington, Surrey (age 8).
The Gorgaran by Andrew Lambert, 35 Pentland Avenue, Billingham, Cleveland (Age 17).
The Poisonous Frake, by Paul Pratt, 19 Rothay, Belgrave, Tamworth, Staffordshire (Age 9).
The Amphibia (no name), by Angela S. Towne, 23, Thackeray Road, Ravenscliffe, Bradford, West Yorkshire (Age 20).
Untitled by E.C. Drysdale, 1 Farhill Farm Cottages, Fairford, Gloucester (age 14½).
The King of the Spikons by Benjamin Croucher, Lattinford, London Road, Capel St. Mary, Ipswich, Suffolk (Age 11)
Untitled by Finn Clark, 41 Grahame Close, Blewbury, Oxon (Age 15).

Congratulations to all the winners, commiserations to the many others. We'll be printing the winners' entries over the next few issues, as space permits. **Don't miss out on our BBC Video competition. NEXT ISSUE!**

COMIC VIEWS

Upon writing to Mark Thompson (see Letters, Issue 139), we both agree on one thing, as did the vast majority who wrote to him as well. It concerns the comic strip. You need more old foes. How about a Dalek epic, maybe after the new season has finished? It would also be good to see Mr. Dogbolter back again, as well as Kroton, the Cyberman with emotions. Where in the Universe is the Master? You could, of course, show us what happened to the Rani and the Tetraps after *Time and the Rani.* Also, please put a companion back in the strip, preferably Mel or Ace. I hope you give my letter some thought, as it is not just me who feels this way.

Darren Gleeson
Forres
Morayshire

THANKS

Thank you for mentioning my fan fiction magazine *Vipod Mor* in the 'zine zone column in Issue 140. This was a most pleasant surprise and, as a result, I'm already on the way to reaching my target of £125 for Great Ormond Street Children's Hospital.

Keep up the good work with **DWM** – it's getting better and better.

Graeme Galloway
Duddingston
Edinburgh

EPISODE GUIDE

Top marks to the person who thought up the Back Page Episode Guide for people like me, who do not have complete data on the series. My only gripe is that I hope it is not stopped half way through!

R. Buer
Exmouth

Oops! The Episode Guide returns next issue!

REMEMBRANCE NOVELIZATION?

Are there plans to novelise *Remembrance of the Daleks,* or will it join the other Dalek stories that have not yet seen print?

David Houlgate
Knaresbrough

Ben Aaronovitch has written the novelisation of Remembrance, *which at the moment will be appearing sometime in late 1989. As mentioned in recent issues of* **DWM,** The Chase, *another Dalek story, is currently in production.*

EXPENSIVE PERCENTAGE!

Why is your magazine so expensive? Since I started buying it in 1982, the price has risen 178% (45p to £1.25) compared with the price of a Target Book – 59% (£1.25 to £1.99) and a year's subscription to the *Doctor Who* Appreciation Society – 80% (£5 to £9). Well?

Stephen Beveridge
Aberdeen

Your comparisons are a bit unfair, Stephen – the Magazine has only about three and a half weeks in a newsagents to be sold, while a Target Book has a much longer 'shelf life', a factor which plays an important part in deciding cover prices. The Magazine, which pays a royalty to the BBC which goes towards financing the next season of Doctor Who, *is a commercial venture, unlike the DWAS or legal fanzine operations, which makes nonsense of that comparison.*

PRICEY!

As the person who pays for **DWM,** I feel the recent jump of 25% in price seems rather excessive. I have noted with the magazine one has to pay for less, fewer pages over the years, less colour pictures, etc.

I suppose if the fans are prepared to keep paying, who cares!

M.R.
St. Austell,
Cornwall

As I explained in the editorial of Issue 139, increased production costs are responsible for the price rise of the magazine. If **DWM** *is to survive in any form at all, it has to operate within its limited budget but still offer the best selection of* Doctor Who *material you're likely to find anywhere. No-one likes price rises to their favourite magazine, and we honestly do our best to avoid them. But we cannot ignore the financial realities involved.*

DATA COILS

Postcards **ONLY,** plus brief details of interests and full addresses. Letters to this section will eaten by Ogrons for breakfast.

CHRISTINE BARNETT 9 St. Peters Avenue, Witherley, Nr. Atherstone, Warwickshire CV9 3LN. 12 years old, seeking boy or girl, any age, who is extremely interested in *Doctor Who.*

WAYNE MASON 1 Penrith Avenue, Marden Estate, North Shields, NE30 3UH. 13 years old, seeking penpal of 12 to 14 years old. Interested in anything to do with *Doctor Who.*

AMY THURMOND 2850 Sequoia Drive, Sumter S.C. 29154 U.S.A. 18 year old seeking all the latest news on *Doctor Who* because only the older stories are aired on her TV station.

PAUL CHANDLER Mountfield House, Lower Road, Charlton All Saints, Salisbury, Wiltshire SPS 4HQ. 15 years old seeking penfriend of any age who shares interest in *Doctor Who.*

KAROLINE WELLBOURNE 7 Bath Terrace, Gosforth, Newcastle-upon-Tyne NE3 1UH. Student seeking pen friends with a mutual interest in *Doctor Who, Blakes 7* and *Star Trek.*

STEVE UBANKSI 12515 52nd Avenue N., Plymouth, MN 55442, U.S.A. 17 years old, interested in corresponding with a British *Doctor Who* fan of similar age.

LISA BAGGALLAY 1, Beaufort Crescent, Stoke Gifford, Bristol BS12 6QX. 15 years old, seeking girl pen-pal of similar age interested in *Doctor Who.*

RANDY DEAN FSU Box 2664, Tallahassee, FL 32313 U.S.A. Junior in college who would like to write to anyone in the world that likes Sylvester McCoy.

AMANDA MURRAY 46 Camps Rigg, Livingston, West Lothian, Scotland EH54 8PD. 14 years old, looking for boy or girl pen-pal similar age who is really interested in *Doctor Who.*

DARREN GREGORY 29, Ludlow Grove, Blackpool, Lancashire FY2 0PZ. 22 years old, would like to write to anyone who collects/swaps props/costumes from *Who* or any long term fans from anywhere in the world. Has been interested in the programme since 1973.

BOB HUNTER 310 Clark Street, Oglesby, IL 61348 U.S.A. 17 years old, looking for someone of similar age who loves *Doctor Who,* music etc.

PAUL LEVER 27, Fernhurst Crescent, Hollingbury, Brighton, E. Sussex BN1 8FA. 9 years old, seeks pen pal who is as *Doctor Who* crazy as he is!

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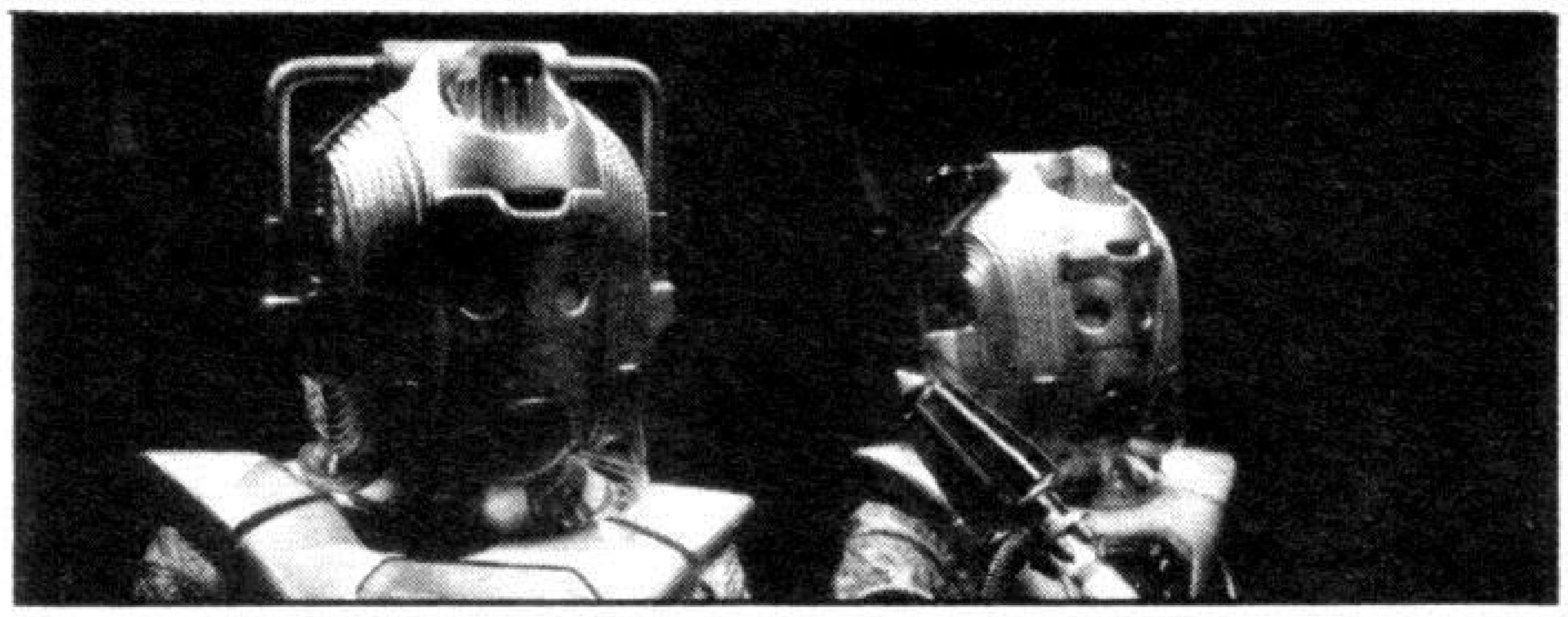

NEXT ISSUE: Don't miss out on this issue, or you'll miss our interview with Cyber-Leader David Banks, and the concluding part of *The Keys of Marinus,* plus the Fact File on this early story. We've updated you on *Doctor Who* merchandise in recent issues, but be sure to catch our fuller review, plus our special **BBC Video Competition.** We're giving away copies of the new releases, *Terror of the Zygons* and *The Talons of Weng-Chiang.* **John Ridgway** returns for the first part of our two part comic strip story by Dan Abnett, *Echoes of the Mogor!* **That's all in Issue 143, on sale 10th November!**

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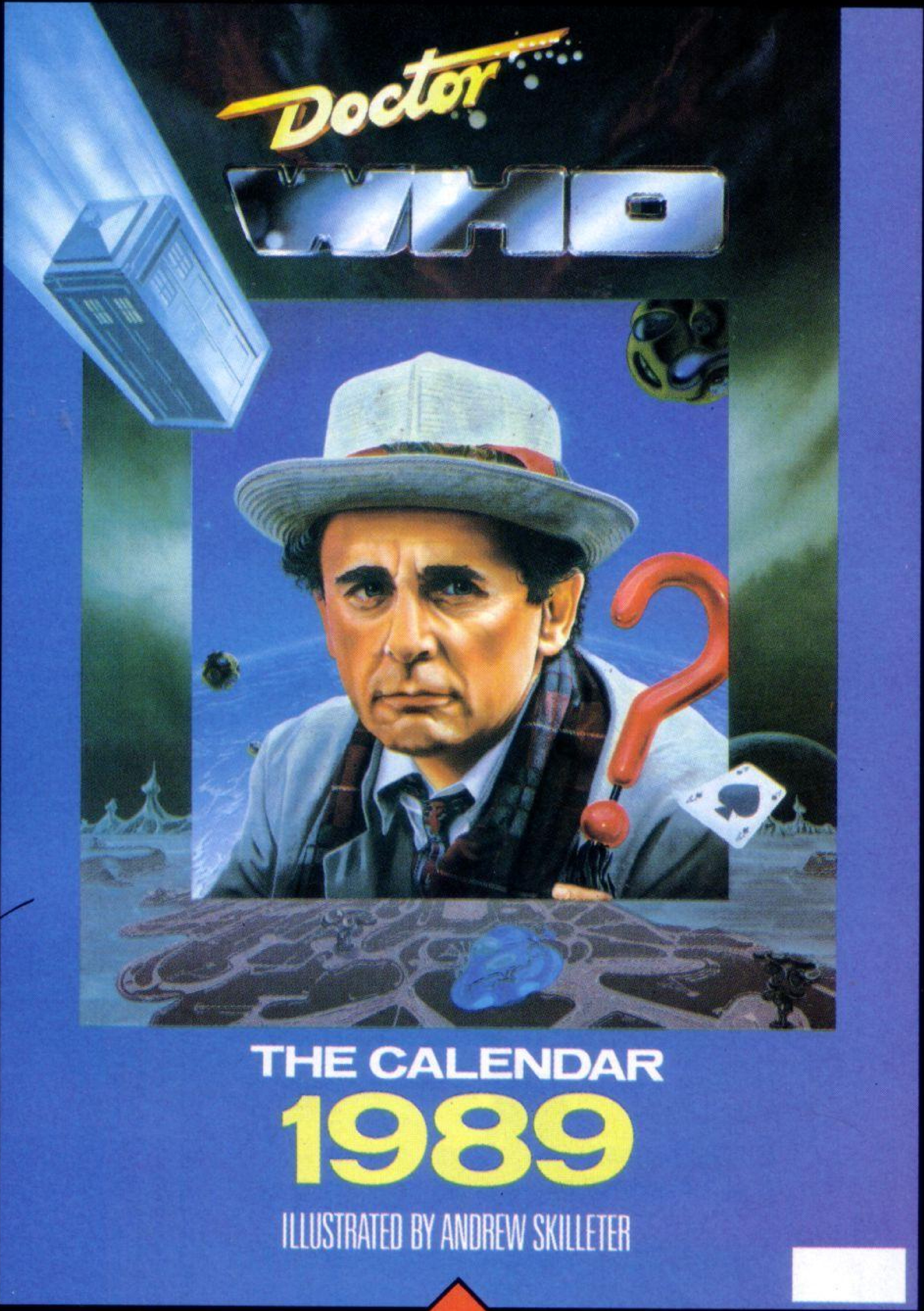

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The last companion of the 6th Doctor and the first companion of the 7th. An articulated figure.

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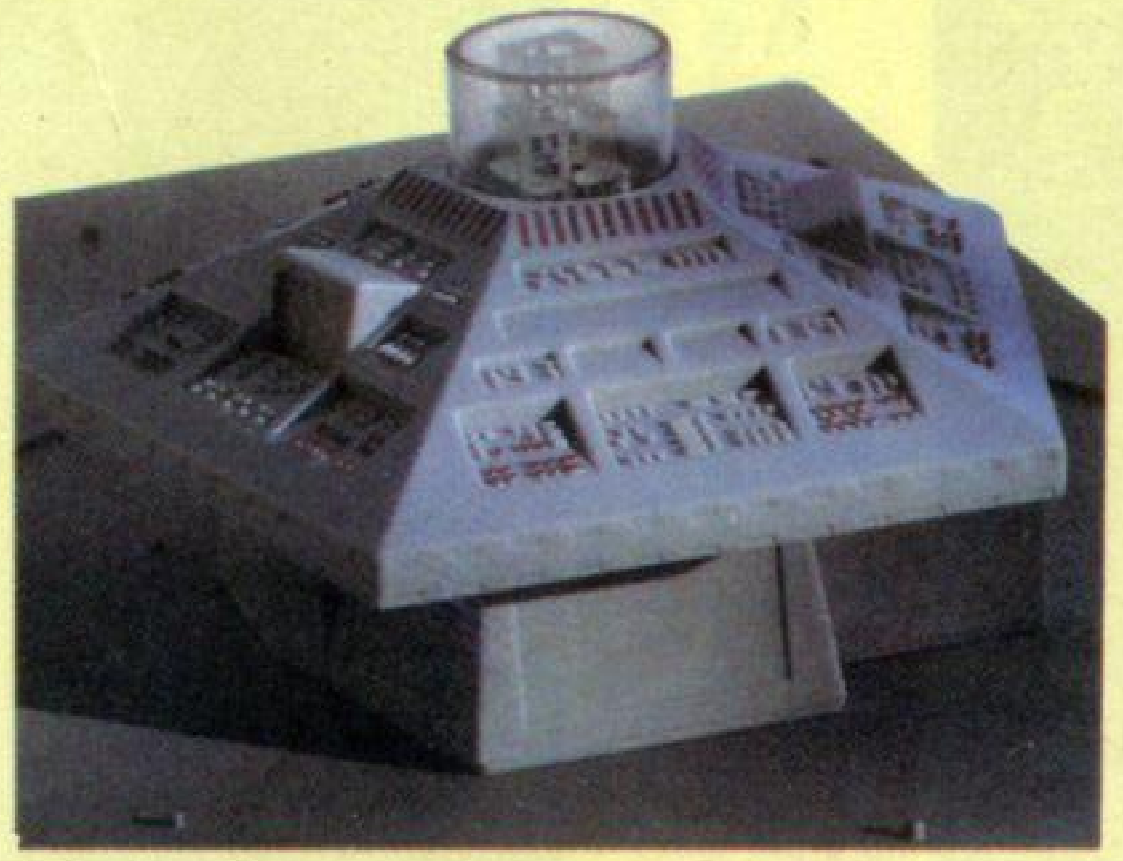
The Doctor's personal robot-dog computer with pull back action, wagging tail and nodding head. Runs around baseboard track.
K-9© Dave Martin & Bob Baker

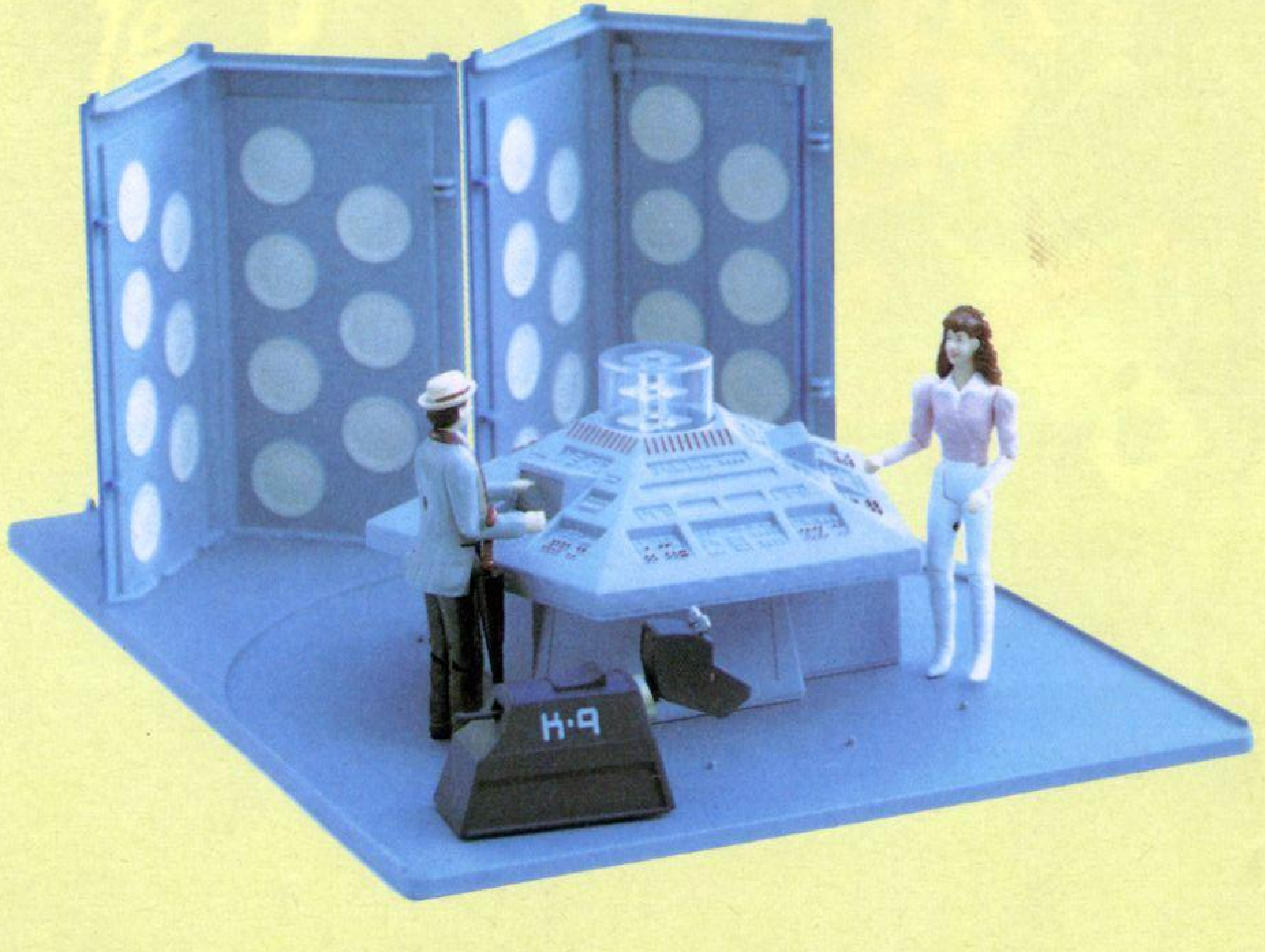


Console
Electrically operated rise and fall centre section with flashing light.

Tardis
With flashing light and opening doors. This item opens out to form the backscene when clipped onto the supplied baseboard.

25TH ANNIVERSARY SET

A limited run of a commemorative set produced especially for the 25th Anniversary of Doctor Who. Featuring commemorative Tardis, Console, Control Centre, Articulated Figures and K-9



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